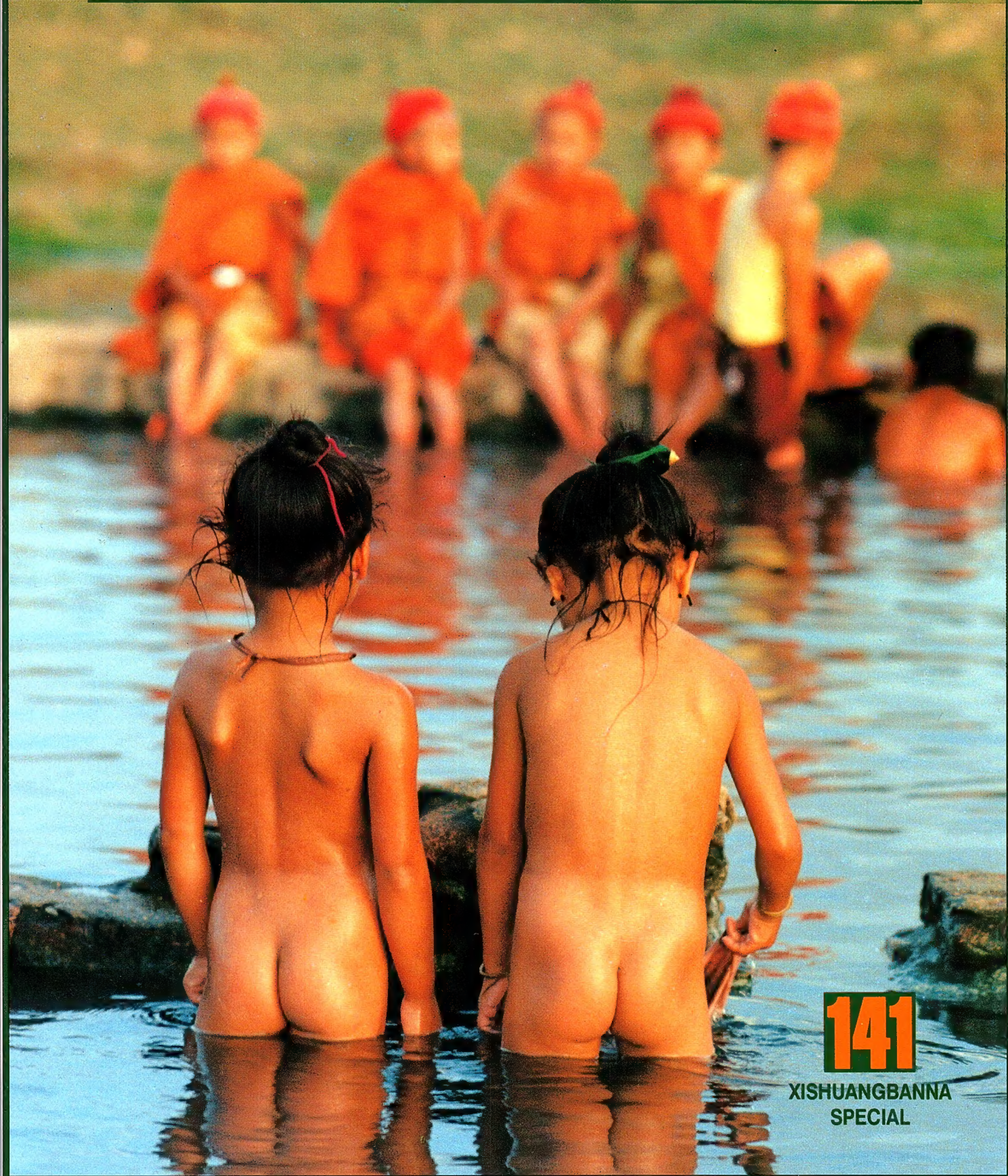


China

T O U R I S M



141

XISHUANGBANNA
SPECIAL

XISHUANGBANNA: DAI VILLAGE • CULTURAL RELICS • NEW YEAR • CULINARY DELIGHTS • COLOURFUL BROCADE



WELCOME TO THE PARKVIEW TIANTAN HOTEL

Whether in Beijing for business or pleasure, there are many good reasons for choosing the Parkview Tiantan Hotel. From our superb location just east of the magnificent Temple of Heaven, you can enjoy charming views of Beijing's imperial sights whilst relaxing in comfort and style. With our extensive facilities and unique Oriental hospitality, a world of Eastern charm is waiting for you at the Parkview Tiantan Hotel.



天壇飯店

PARKVIEW TIANTAN HOTEL

1 Tiyyguan Road, Chongwen District, Beijing, China Tel: 7012277
Post code: 100061 Fax: 7016833
Telex: 221034 TTH CN



遠東傢具

Far Eastern Furnishings (H.K.) Ltd.



FURNITURE • ANTIQUES • OBJET D'ART

MANUFACTURERS • IMPORTERS • EXPORTERS • WHOLESALE • RETAIL

The Only Manufacturer in Hong Kong that applies the latest technology of COMPUTERIZED KILN-DRYER
TRADITIONAL HAND-CRAFTED FURNITURE

An Elegance of To-day A Treasure of To-morrow

Every piece of furniture is made from the finest quality solid Teakwood,
Rosewood and Blackwood, kiln-dried,
hand carved and fitted, and finished to a silky touch
that you may only find such work in this part of the world.

We also offer: • Coromandel Screens & Cabinets • Jade & Ivory Engraving • Cloisonne Jars and Vases
• Lacquered & Inlaid Furniture • Hand-Embroidery Work • Hand-Painted Scrolls and Pictures
and many more items from Peking, Shanghai, Jiangsu, Tientsin, Canton....

SHOWROOM, Shop No. 38A Level #2
New World Centre Shopping Mall
Kowloon, Hong Kong
Tel: 7212215-6

MAIN OFFICE & FACTORY Far Eastern Furnishings Building,
91, Wai Yip Street, Kwun Tong,
Kowloon, Hong Kong
Tel: 758-7186 Fax: 751-6651
Telex: 38826 HKFEF HX
Cable: HKFEA FUR

Also Available at
OKINAWA • TOKYO • HONOLULU
LOS ANGELES • BALTIMORE
WASHINGTON D.C.

Fascinating Xishuangbanna

Xishuangbanna is the southernmost region of Yunnan bordering Burma and Laos and is a wonderfully rich and fecund area. With an average altitude of over 1,000 metres above sea level and 2,000 square kilometres of nature reserve, one-quarter of China's faunal species and one-sixth of its tropical plant species can be found here. Add in more than a dozen colourful minority groups, most notably the Dai, and you can see why travellers have such a keen interest to see this subtropical paradise.

In this issue, in addition to Xishuangbanna's lush tropical rain forest and scenic sites, we will introduce you to the Dai minority. Xishuangbanna is officially known as Xishuangbanna Dai Autonomous Prefecture. To become better acquainted with these graceful people, you will enjoy with our reporter the warm hospitality of a typical elevated Dai bamboo house in a Dai village. We will also provide you with delicious samples of Dai cooking with its many exotic ingredients. You will find that a night spent in a small Dai hotel is a cool, pleasant surprise.

The early history of the Dai is a mystery lost to an ancient age. Much of the Dai's tradition and legends, however, as you will see, can be found in the New Year celebrations as well as the cultural relics and brocade of these people. The renowned Water Splashing Festival and Dragon Boat Races commemorate mythological heroes. The cultural relics we show you reveal something of the history, social development and religion of these people. You will also find that the intricate brocade succeeds in beautifying ordinary objects and that its decoration contains motifs from daily life.

We invite you to turn the page and embark on an unforgettable excursion to the ethnologist's and naturalist's paradise that is Xishuangbanna.

Photo by Wang Yizhong



CONTENTS

No. 141 March 1992

China

SPECIAL FEATURES

- 4 Of Child Monks and Ten Daily Baths – Days and Nights in a Dai Village** A Dai bamboo house is visited and Dai daily life is observed.
- 18 Dai Cultural Relics** These treasures of the past embody the history, religion and society of the Dai's ancestors.
- 22 Beginning the New Year with a Big Splash: Water Splashing and the Dai New Year** The many festivities of this three day period of celebration are presented.
- 30 A Wildlife Paradise: Tropical Rain Forest of Xishuangbanna** The fabulous variety of plant and animal life, including some rare species, are captured in text and on film.
- 34 Dai Culinary Delights** A representative group of Dai delicacies is sampled.
- 36 Night Spent in a Dai Bamboo Hotel: Better than Air Conditioning** The author spent a cool, enjoyable night in a small hotel.
- 38 Dai Brocade: Intricately Crafted and Colourful** This brocade is perhaps the product for which the Dai are best known.
- 40 Scenic Sites in Xishuangbanna** The most interesting places to visit here are briefly profiled.

AROUND AND ABOUT CHINA

- 54 Ningbo: Where History is Everywhere** This city and its nearly seven thousand years of history is examined.
- 64 Grottoes in Water-Curtain Cave** Located in the Luban Valley in Gansu, Buddhist grottoes here date back to the Northern Zhou Dynasty.
- 68 Evolution of Ballet in China** After several fits and starts, modern ballet is poised to take a great leap forward.
- 78 TRADE LINK** Yuxi: Hometown of Yunnan's Tobacco • Ningbo: Its Port and Industry
- 84 EXECUTIVE JOTTINGS** Modern Hotels in Ningbo
- 86 THINGS CHINESE** Yao Wedding Customs Traced Through Papercuts
- 88 TRAVELLERS' CORNER** The Dragon Mother Temple of Deqing County

REGULAR FEATURES

- 93 TRAVEL NOTES**
- 100 NEWS**
- 101 NEXT ISSUE**
- Front Cover:** Dai children in Xishuangbanna bathing in a river *(by Wang Yizhong)*

PUBLISHER:

H.K. China Tourism Press
17/F., V. Heun Building
138 Queen's Road Central
Hong Kong
Tel: 541 1331
Telex: 82225 HKCTP HX
Cable: HKCATMPS
Fax: 854 1721

Director: Tchan Fou-li

Deputy Editors-in-Chief: Wang Miao,
Ma Yiu Chun

Director of Foreign Languages

Editorial Dept.:

Kuang Wen Dong

Director of Art Dept.:

Cheung Yun Ming

General Manager: Su Chun Lin

Vice General Managers:

Zhang Guorong, Liu Pit Mui

Editorial Dept.: 541 9980

Managing Dept.: 541 1331

Advertising Dept.: 541 1331

Trade Service Dept.: 541 1331

Photo Loan Dept.: 541 1331

Colour Separation: Goody Colour
Separation Ltd.

Printer: C & C Offset Printing Co. Ltd.
75 Pau Chung St., Kln., H.K.
Tel: 713 5175

AGENCIES:

Australia: Gordon and Gotch Ltd., 25-37
Huntingdale Road, Burwood, Victoria 3125

Belgium: Sun Wah Supermarket

Brazil: Comercio Impotdora Konmin Ltda.

Canada: Sun Wa Bookstore, Toronto
Van China Trade Centre Ltd., Vancouver

China: China National Publications
Import & Export Corp., Beijing

England: Guanghwa Company Ltd.,
London

France: Europasie S.A.R.L., Paris

Holland: Ming Ya, Amsterdam

Japan: Koyosha Co., Ltd.

Macau: Starlight Bookstore
The World Book Company
Plaza Cultural Macau Ltd.

Malaysia: Pustaka Lively, Tawau, Sabah

Singapore: International Book(s) Pte. Ltd.

Thailand: Chew Hong Service Ltd.,
Bangkok

The Philippines: Good Quality
Merchandising, Manila

U.S.A.: China Periodical Distribution, Los
Angeles

Oriental Culture Enterprise Co., New York
China Daily Distribution Corp., New York

SUBSCRIPTION AGENCIES:

(Please refer to subscription data
at back of book)

Copyright reserved

Printed in Hong Kong

News-stand price: HK\$30

Photo by Wang Miao





Of Child Monks and Ten Daily Baths

Days and Nights
in a Dai Village
and Home

ARTICLE BY WANG MIAO





It was very fortunate for me to have an opportunity to visit and stay in a village inhabited by the Dai people for seven days and nights. To share the same table and sleep under the same roof with a Dai family left me with an indelible impression.

We boarded a night plane bound for Xishuangbanna Dai Autonomous Prefecture in Kunming, capital of Yunnan Province, and landed in Gasa Airport, five kilometres from Jinghong, capital of Xishuangbanna. As soon as I stepped out of the cabin, I was nearly overwhelmed by a wave of heat. It was the hottest season, and, appropriately the local Water Splashing Festival would soon arrive.

Friends who came to meet us at the airport told us that since the Water Splashing Festival was approaching, the hotels were all full. They suggested that would we be better off staying in a Dai village, where they promised, it would be cooler.

That seemed to be just what we wanted, and so we agreed practically in chorus. We got on board a mini bus which drove in the dark towards Manluandian, a Dai village not too far from the airport. Manluandian is a Dai word for *pipa* spectre. There is a strange story about this. Once upon a time, the Dais believed that some people were possessed by demons. The allegedly possessed could bring calamity or plague to the whole settlement according to Dai beliefs. Together with a woman who had given birth to twins, they were thrown out of the village as *pipa* spectres who from time to time took possession of humans. They had to find a way to live on, so they gathered and built a new hamlet, which was later called Manluandian. Of course, this was past history. The people living in this small village were supposed to be descendants of these "*pipa* spectres".

As our mini-bus turned a bend, its headlights threw their beams at the entrance to the village.

A Cool Dai House

On hearing our engine, a Dai woman came out to greet us. So our friends had already arranged everything for us. We were led to a house on stilts. Pine torches on this house were burning. On the upper floor of this house, there was a large, spacious sitting-room. As a breeze blew past, the heat was instantly expelled. Outside was a verandah. The hostess took out a few bamboo stools and asked us to sit down and enjoy the cool of the evening. In darkness, I suddenly noticed that stars here appeared extremely large and bright. They seemed very close as if one could simply stretch out and touch them. As my eyes gradually got used to the darkness, I noticed a large stretch of paddy-fields in the distance. I could also spy a stream slowly flow past the house.

Previous page:

A Dai village amidst luxuriant trees and lush paddy fields (by Chen Anding).



◀ *Light slants into a so-called bamboo house (by Wang Miao).*

▼ *Preparing for weaving the characteristic Dai brocade (by Aoyagi Kenji).*



Heixin (Black Heart) Tree is a common plant which can be seen everywhere in Xishuangbanna. Here is a dead one lying on a pond (by Wu Jialin).



Figurines of Buddha carved by folk artists at Ganlanba are very popular among tourists (by Wu Jialin).



Dawn at a Dai village, all is green and refreshing (by Aoyagi Kenji).

Our hostess was named Yi'ershui, who was the best brocade weaver in this village and its vicinity. She told us that she had once been to Nanjing in Jiangsu. Before she left, she took me aside and whispered that the toilet was downstairs. But at night for convenience's sake, one could also use a corner of the verandah.

Perhaps because I was a woman, the hostess gave me special attention. She laid a wooden bed beside a small window of the sitting-room so it was cooler. The sheet on the bed was very clean. The two men were led to the other side of the sitting-room and asked to sleep on kapok-filled mattresses on the floor.

I lay on bed, enjoying the comfort. To respect the local custom, I slept with my feet towards the host's bedroom. With my eyes closed, I was serenaded by the frogs' croaking, which was alternately loud and low. Occasionally a dog's barking would break the tranquility of the night. An intoxicating fragrance of some flowers entered my nostrils and my eyelids grew heavier. Soon I fell asleep.

The next morning, the hostess prepared for us a special Dai breakfast. Generally speaking, the Dai people have a light breakfast and a simple lunch. Only dinner is substantial, however, the breakfast we were served was sumptuous.

We were first offered some Dai side dishes which were sour and chilli, that immediately whetted my appetite, for I like the sour and chilli taste. But my fellow travellers suffered a great deal, to the point of tears. When asked why the Dai people enjoyed such hot taste, the hostess explained that it had something to do with the local climate and surroundings. Besides, the sour and chilli food could kill certain germs and stimulate one's gastric juices to aid digestion. Then we had the main course — glutinous rice, which was one of the Dai's major staples. The cooked rice was





Driving ducks across a river is a job that Dai girls are good at (by Aoyagi Kenji).



Enjoying a hot spring bath after work in the light of a sinking sun. There are many hot springs in Xishuangbanna. Menghai has the largest. One can smell its sulphurous odour from quite a distance away (by Wang Miao)

in a bamboo container. We just took some out and made it into a ball and ate it. There was no need for bowls.

No Peeping in the Bedroom

Having finished breakfast, I had an opportunity to look at the house. The outer walls of the upper floor were made of wooden boards. The upstairs was divided into two parts. The front part could be used as a guest room while the inner room was the host's bedroom. We had been warned before going there that

one should never peep into the host's bedroom in a Dai residence no matter how close you were to him. It would certainly constitute a faux pas to barge into one's bedroom. So the interior of a Dai bedroom remained an unrevealed mystery to me. It was not until we visited the Exhibition of Local Culture and Customs in Jinghong County did we get to know what a Dai bedroom looked like. There, in a Dai bamboo house on display, we had a chance to have a close look at a bedroom. At one corner of the bedroom lay a straw mat-

trass with a white mosquito net over it. At another corner there was another mattress but with a black mosquito net. I learned that the mattress with the black net was for the husband and wife and the other with the white net was for their children.

Indeed outside the sitting-room of our temporary lodging there was a verandah, one side of which was the staircase from which we had climbed up the previous night. Close to the staircase there stood a loom, obviously used by the hostess for weaving Dai brocade. The whole house was elevated on posts, therefore there was no wall "downstairs". This area was used for keeping domestic animals or odds and ends. In the actual living area, pieces of leather inscribed with Buddhist scriptural texts were attached to the posts.

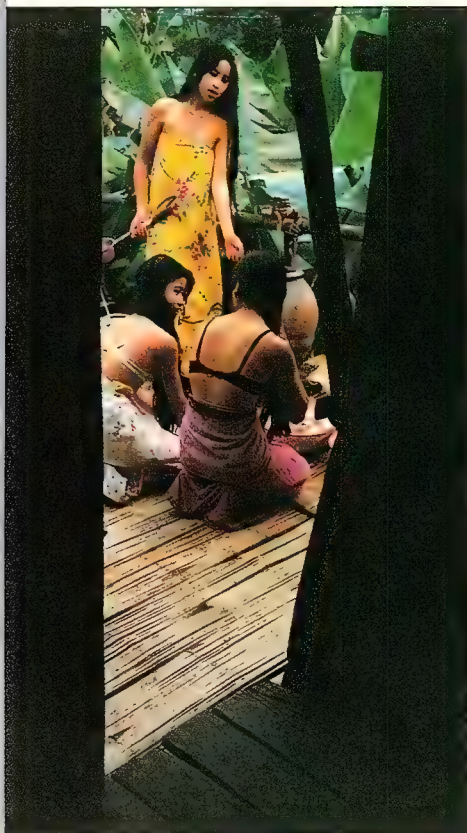
Then I began to notice the building materials of this house. The roof was covered with tiles. The posts, beams, rafters, floors and staircase were all made of wood. Apparently, it was built with wood. Why was it called a bamboo house then? In the old days, I was told, the roof was made of thatch and the whole house of bamboo, hence the name bamboo house. The basic architectural style of the house, however, remained the same. Legend had it that the inspiration of this style had come from a gold phoenix from the fairyland in ancient time. The forefathers of the

Fetching water from a well is part of the Dai women's daily routine (by Aoyagi Kenji).





Catching fish in groups is more fun than work (by Chen Anding).



Dai girls bathing on a bamboo house verandah (by Wang Lijun).



Dai women going out to catch fish (by Aoyagi Kenji).



In front of the statue of Buddha hangs a string of donated golden foils turning and sparkling in the wind (by Wang Miao).

Dai people took the idea and began building such houses. What was interesting was that all the posts of such a house today had their own names. The two short ones on one side were referred to as *shaonan*, representing a female; the two large ones in the middle were called *shaozhao*, representing a male. The one in the centre was dubbed *shaolang*. According to ancient custom, one should never lean against the *shaolang*, nor hang anything on it. Even the lower part downstairs should not be tethered with animals. The only one who could be put closely beside it was the body of a deceased elderly member of the family.

What also was worth noting about the bamboo house itself was that various parts of the house were mostly named after animals or parts of animal bodies. The roof ridge, for instance, was called "sparrow's nest", the eaves corner "egret's wing", etc. It was said that sparrows and egrets had once been rescued in a flood by the Dai's ancestors. Now to show their gratitude, they contributed their bit if in name only, to the building of the bamboo house.

The bamboo house we stayed in was actually quite typical of Dai architecture. Being a medium-sized house, it had 32 thick wooden posts. I heard that the largest house had more than 80 props while the smallest needed at least 16.

Ten Baths a Day

Yi'ershui, the hostess, told me that I could have a bath on the verandah at night. Though the sitting-room was lit by pine torches, the verandah was pitch-black. I could distinctly hear the voices from the sitting-room. But all in the sitting-room could see nothing on the verandah, so I could bathe in privacy.

Water is most important to the Dai people's life. Xishuangbanna is situated in the northern edge of the tropical zone. Though it





Little monks are eager to pose martial arts movements for my camera (by Aoyogi Kenji).



A child monk is conscientious and meticulous in copying pattra-leaf scriptures (by Pu Hongji).

was winter, it is scorching hot around noon time. So the Dai people bathe themselves frequently from morning till night. I realized that "ten baths a day" was not an exaggeration.

Having a bath on the verandah at night was a luxury. The Dai people often bathe at wells or in rivers. Young girls are particularly fond of bathing in a group in a river.

At each well there was erected a dagoba either round or square in shape. On the top there hung a bell. When the wind swept past, it clinked pleasantly. The outer walls of the dagoba were inlaid with mirrors, some engraved with images of dragons or phoenixes, some with lines from renowned epics. Beside the well, there were statues of animals such as unicorns elephants or peacocks. One could sense the influence of Buddhism and the Dai people's love for water from this scene.

How could the Dai people bathe themselves in public on a bright sunny day? We went to a river and saw naked men covering their loins with their hands while walking towards the river. They occupied the upper part of the river. Women gathered in the lower part of the river. Though there were ones who had stripped to the waist, most, especially the younger ones, walked towards the river with their sarongs on, and their hair coiled high up on their heads. As one lady gradually sank into the water, she rolled up her sarong and finally placed it carefully on her head. After her bath, she gradually lowered her dry sarong as she emerged from the water. Then she let her hair down and leisurely began cleaning and combing her long hair. After their bath in the river, the Dai

girls look much prettier in their sarongs and carefully groomed hair.

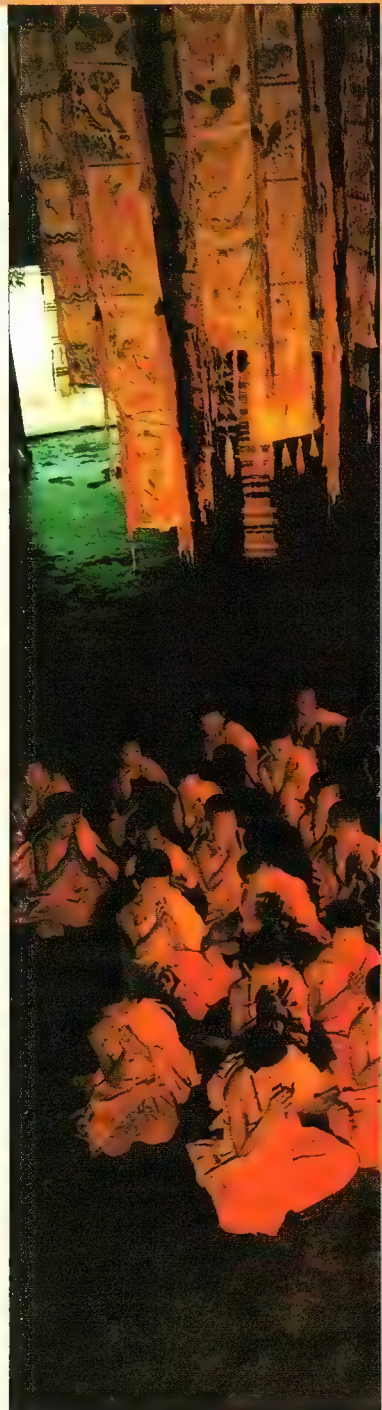
Now the sun was sinking in the west, its last beam slanted over the river. It was so enchanting a scene that we forgot to return; however, I had no courage to bathe in public. Before the night fell, I turned to leave, thinking I had better stick to my own way and have a bath in private on the verandah at night.

The Dai people are fond of water. Apart from having frequent baths, there is another reason: They are fond of the fish and shrimp that live in the river. When the Dai people went fishing, they went in groups. In a river, I saw a line of men, each holding two bamboo baskets, wading upstream in shallow parts of a river. From time to time, they scooped up fish and shrimps with those baskets. It must be great fun for I had never seen people fishing so lively and noisily enjoying themselves. Yet most of them had quite a good catch.

But there were people who returned empty-handed; however, they were not crestfallen at all. To the Dai people, especially the young, fishing, in fact, was a kind of entertainment.

Junior Monks

Virtually every Dai village has a Buddhist temple. Strolling in the Dai village, we often saw child monks. The Dai people believe in Hinayana Buddhism, which stipulates that men should spend some time in monastery so that they can sever themselves from secular worries, which originate from their families. Ascetic practices were intended to make them abide by Buddhist tenets. So the Dai boys go to monasteries to serve as monks at





◀ Nahty monks have become quiet and attentive at lectures (by Wang Yizhong).

▼ After class, the child monks climb trees, showing their childish instincts (by Wang Miao).



▼ Chanting Buddhist sutras amidst piles of Buddhist scriptures (by Wang Miao).



◀ The father sends his son to a monastery to be a monk on a motorbike. On this day a boy, who is going to be a monk, should not touch the ground with his feet (by Wu Jialin).





An old man is covered with tattoos all over his body, a sight nowadays rarely seen (by Wu Jialin).

the age of seven or eight. There, they spend most of their time reading and writing beyond acquiring literacy skills. Those who have undergone thorough training would be better able to win high social positions and enjoy high respect. When they come out of the monasteries they have right to marry and set up families.

A junior monk in the monastery could be promoted to senior monk, becoming a full member of the monastery, by learning the Buddhist sutras to a certain degree. When a senior monk reaches the age of 22 and has acquired a wider knowledge of Buddhist sutras, he could be promoted to master or even senior master. Masters, when resuming secular life, would often be local intellectuals. A senior master would have to stay in the monastery all his life.

Junior monks study, apart from Buddhist sutras and commandments, the Dai language, history, literature and art, etc. It is just like going to primary school. In my view the Dai monks' life is much more relaxed than that of the Tibetan lamas.

One day when I visited a local monastery, I saw a group of senior monks around the age of 14 and some junior monks sunning sutra books; while sitting among the books they were reciting lines from certain sutras. Slightly rocking their bodies in rhythm, they chanted with great concentration. I took a few pictures of them and asked them to stand up. But they turned me a deaf ear. As I pressed, one of them looked up and replied, "There are many interesting tales in the sutra." With that brief religious commentary, he ignored me and resumed his chanting with a devotion that would match their more committed fellow clerics.

When having class in the central hall, the junior monks usually sat squarely facing senior masters. As soon as the class was over, they ran away in groups, some competing for climbing up trees, some plunging themselves in the river. When they realized that I was shooting pictures, they posed in all sorts of naughty postures to catch my attention. After all, boys are still boys.

Then I followed them to their dorms. In

one room I suddenly caught sight of a sheet of song pasted beside two pictures of the Buddha on the wooden wall. As far as I recall, one commandment of Hinayana Buddhism stipulates that monks should never sing. It must be the work of one young monk who was suddenly inspired to compose this opus and put it up there.

Though impish, those junior monks were very earnest in their religious work. When they engraved sutra scripts on pattra leaves, they were most attentive. The pattra tree belongs to the family of palm trees. Such trees could be found everywhere near monasteries in Xishuangbanna. The Dai people picked those leaves, boiled and then dried them. Afterwards, those leaves were neatly cut and threaded up into volumes. The monks used pointed iron pens to write on those leaves. Then they would become very clear. This is how Buddhist scripts on pattra leaves were produced.

In reality, those volumes not only include lines from Buddhist sutras. The contents also include literature, history, medical treatises, calendars and so on. They are, in effect, the Dai people's encyclopaedia.

Tattoos

I saw many local men with tattoos on their arms, chests, backs, and thighs, but in the course of my activities did not encounter a man with tattoos all over his body. But luckily helped by our hostess, we finally found a man with tattoos all over his body.

The Dai women never sport tattoos. The Dai people's tattoos are mostly images of tigers, leopards, deer, snakes, golden dagobas, flowers, magic signs or incantations, canons, mottos and other designs. In the old days different colours in a tattoo indicated different social status, red for headman or head chieftain, purple or black with a small part of the design in red for ordinary chieftains. Common people were restricted to use purple or black. The colour of tattoos the man used indicated that he was a common man.

There are several explanations for the origin of the Dai tattoo. Some say that tattoos can scare away any monsters from water. Some say that tattoos show one's bravery and power. Others say that they are just for decoration. In the past, boys at the age of 13 or 14 would have to be tattooed, indicating that they became men. Even monks were not exempt from being tattooed. Today it is one's own choice whether to have a tattoo or not.

Having stayed in the Dai village for a couple of days, we began to look for a local wedding ceremony. Luckily, our hostess found us such a ceremony. So we went to find out what it looked like. Still quite some

(Continued on page 101)



A white thread linking the bride and bridegroom indicates that they would live to a good old age (by Pu Hongji).



Respected elders sit at the head table during the wedding ceremony (by Wu Jialin).



The head of an ox hung high is a sign for a beef stall (by Aoyagi Kenji).



Dai Cultural Relics

ARTICLE BY LIU LILI &
LUO TINGZHEN



With about 240,000 of their 700,000 members inhabiting Xishuangbanna Dai Autonomous Prefecture in Yunnan Province, the Dai is an ethnic group that has a very long history. *History of the Later Han Dynasty*, written in the first century B.C., has an account of the Dai people, who were called by different names, most notably the Dan, which are more or less similar to Dai in pronunciation, despite different written symbols. It is apparent that the name of this ethnic group originated in very early times.

On account of its geographical location and for historical reasons, the Dai people came under the influence of the culture from the Central Plains as well as that of Southeast Asia. Xishuangbanna borders Burma in the west and Laos in the south. Not far away to the east lies Vietnam. At the confluence of this cultural melting pot, the Dai people have developed an art and culture with strong local flavours and multiple influences. Their religious culture and cultural relics, in particular, show a rich variety but are characterized by Dai features.

The Dai relics illustrated below are mainly typical primitive religious relics, amply displaying many aspects of Dai life and culture.

Phoenix Love Letter

In accordance with Dai tradition the phoenix and peacock are considered to be symbols of beauty and happiness. Love letters accompanied by pictures of a phoenix or a peacock emphasize the emotions felt in the heart of a young Dai man or girl. Should the recipient of a letter find two phoenixes drawn on it, face to face, he will be the happiest man on earth. It means the young man and the girl can get married and live to ripe old age in conjugal bliss. However, should there be only one phoenix in the letter, it means that one party has declined to accept the love of the other. To write love letters in this style has been an ancient practice still kept by the Dai people since very early times. (Photo by Luo Tingzhen)



Silver Areca Box with Incised Floral Patterns

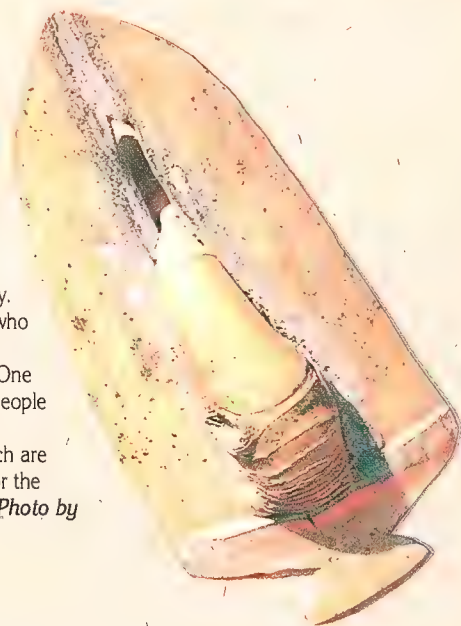
Looking like a brass drum, this areca box, made of silver, has two bands of floral incised patterns. The knob of the lid resembles the head of an ox in shape. In the middle part of the box are found carved designs of twelve animals in relief, representing the twelve earthly branches, used to symbolize the year in which a person is born. Above and below the middle point are two well-balanced continuing decorative designs, providing a sense of steadiness to the box. This areca box proves that the ancient Dai people were in the habit of chewing the nuts. As early as the Tang Dynasty (618-907) ancestors of the present-day Dai people decorated their teeth with a layer of gold or silver. Handicrafts with metal thus are seen as occupying a predominant position in Dai cultural relics, and are indicative of the fact that they were sufficiently advanced to master metallurgy. (Photo by Luo Tingzhen)

Zhuzu

Zhuzu (Bamboo Ancestor) is a primitive altar implement of the Dai people, who use it to worship the regeneration of the human race. It is actually a replica of male and female sexual organs in coitus. The Dai people pray that they will multiply in number and increase their prosperity.

Apart from its use on the altar, zhuzu are worn on the belt by the Dai people, who believe that the holy piece has the power to ward off evil and avoid calamity. A zhuzu is said to bring peace to the man or woman who wears it.

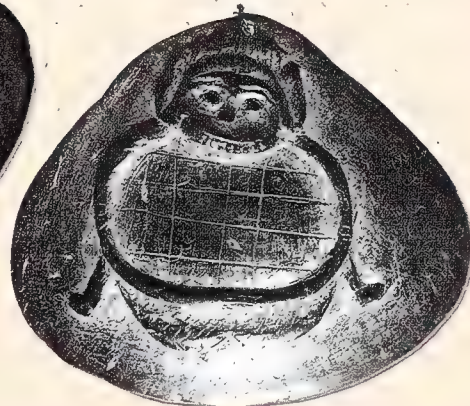
Dai religious beliefs involve basically two aspects: One is Hinayana Buddhism, which was spread to the Dai people from India via Southeast Asia. The second involves polytheistic worship before such icons as totems, which are handed down from primitive society, as well as rites for the generation of the human race by sexual intercourse. (Photo by Luo Tingzhen)



Charms with Human Head and Frog Body

A primitive religious object, the shape of the charm symbolizes the duality of forces similar to *ying* and *yang* at work in the universe. It expresses the view of the universe held by the ancestors of the Dai people.

As the frog is amphibious, it represents the rough equivalent of the *ying* on earth. The circle grid on the belly, however, represents the force of *yang*, which is manifested in the sun and light. Dai traditional exorcist charms are inscribed in the Dai language on the squares of the grid. This charm is mainly used for praying or divining the meaning of astronomical phenomena or climate. The objects are odd in shape and pithily crafted. The lines are forceful, dignified and not at all dull. As a primitive religious relic, it contains profound symbolism in veiled terms. (Photo by Li Lulu)



Coat of Invulnerable Protection

When Dai men went to hunt or to war in former days they usually wore coats of protection which had charm and portraits of various gods drawn on them. By this means the Dai people hoped to overcome any evil. It was believed that the coat would protect the man who wears it from attacks by earthly soldiers wielding swords or spears. Not only this but also on seeing the coat ghosts and monsters will turn away. Apart from their faith in Hinayana Buddhism, the Dai people also believe in the existence of numerous demons and ghosts jeopardising the lives and welfare of people. These spirits must be ward off by means of the coat of protection. (Photo by Li Lulu)

Wooden Water Separators

These wooden water separators, conical in shape, are inscribed with the words *ban*, *jin*, *liang qian*, etc., ancient Chinese units of measurement used to indicate the volume of flowing water. They were used by water conservancy officials during the Yuan and Ming Dynasties to distribute different volumes of water flow according to the distance between irrigation ditches and canals and areas of the rice fields. The method used in those early days was to place a bamboo tube, which has the same diameter as that of the water separator, in the ridge of the paddy field. The allotted water flowed to the paddy field through the bamboo tube.

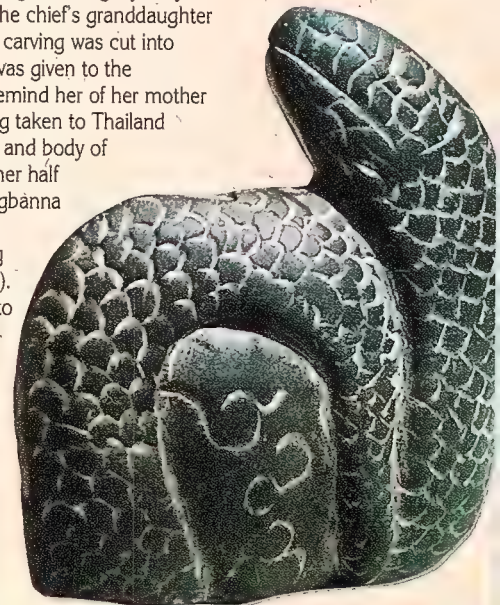
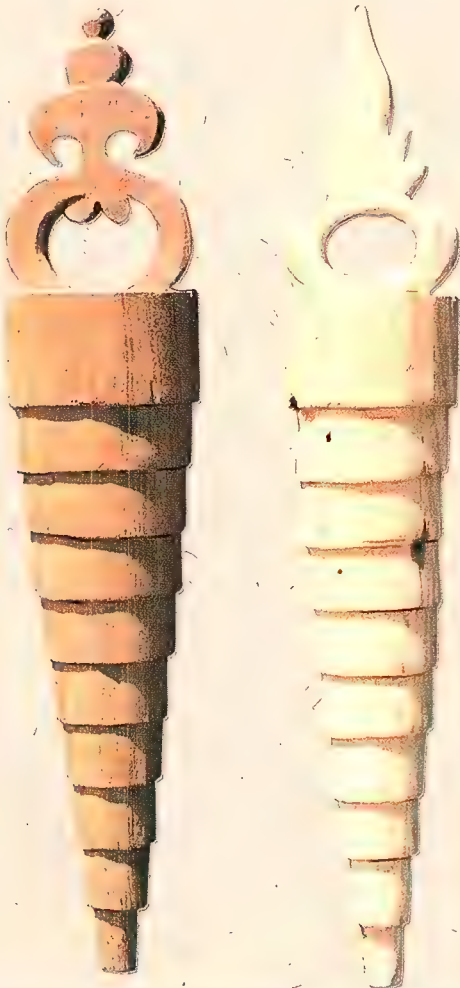
The Dai was among the first ethnic groups in China to plant paddy rice. They embarked on a form of intensified cultivation, having worked out a management method in water irrigation. The emergence of the water separator was, therefore, a product illustrative of economic and social development in Xishuangbanna. (Photo by Luo Tingzhen)



Buddha and Dragon Mingle in Splendour

Many relics of the Dai people are in the form of wood carvings. The Buddha and dragon mingling in splendour motif has a history of several hundred years. Made up of a carved dragon and a statue of the Buddha, it contains inscriptions in the very ancient language at the base of the statue. The dragon is the symbol revered by the Han Chinese which has spread to the Dai. Buddha is representative of a religion coming from a foreign land and shared by both cultures. This set of images, therefore, reflect the relationship between natives in Xishuangbanna and the Central Plains on the one hand, as well as between the ancient state of Dali in present-day Yunnan, and Burma and Thailand of Southeast Asia, on the other. In this wood carving the dragon assumes a rather strange shape. Its head is raised high. The body is round and sturdy, which is an occasional characteristic of the portrayal of dragons in the Central Plains of China in early times.

The carving is said to have been originally sent as a souvenir by the king of Dali (937-1253) to the chief of the confederated tribes of Xishuangbanna during the Song Dynasty (960-1279). When the chief's granddaughter married a Thai, the carving was cut into two, part of which was given to the granddaughter to remind her of her mother country. The carving taken to Thailand contained the head and body of the dragon. The other half retained in Xishuangbanna was destroyed by war during the Ming Dynasty (1368-1644). The part that went to Thailand is still preserved in a monastery. (Photo by Li Lulu)





Marble Statue of Sakyamuni

The sculptured statue in marble of Sakyamuni, the founder of Buddhism, in a seated position shows the Buddha revealing a kind smile. The left hand is in front of the belly while the right hand is touching the knee in a typical pose found in this area. The coiled hair resembles a spiral. The ears hanging down resemble rolled up clouds. The Buddha is cross-legged. The statue has virtually all the features of Sakyamuni statues sculpted by artists of a later period, revered by worshippers in almost every temple throughout Xishuangbanna.

Hinayana Buddhism embraced by the Dai people has preserved many of the characteristics of the earliest form of Buddhism. Sakyamuni is the most commonly seen Buddhist statue. He is always in the sitting position. Few, if any, Buddhas are in the standing posture in Xishuangbanna.

(Photo by Liu Lulu)



Swords and Daggers

Swords and daggers borne by Dai males both served as weaponry and ornaments. Due to different socio-economic conditions in which individual Dai people found themselves they would wear different kinds of weaponry. Some swords had wooden handles or sheaths, which sported rattan-woven designs plus multi-coloured tassels. What make some of these daggers aesthetically pleasing are their ivory handles and silvery scabbards. Some daggers have carved elephants or human figurines serving as handles while their scabbards contain silver pieces in Dai floral folk design. *(Photo by Luo Tingzhen)*



Qing Dynasty Buddhist Statue

This is a bronze statue of Sakyamuni. It belongs to Hinayana Buddhism. What distinguishes this statue from others is that the hair of the Buddha is coiled into a flame-like shape. The ears are like rolled-up clouds. The face of the Buddha is very smooth. The shoulders are broad and the arms are thick while the waist is slim. The head, shoulders and knees form into a sturdy triangle. Both left shoulder and the upper part of the body on the left have prominently featured clothing. The front part of the base on which the statue rests is inscribed in Dai language, indicating that the statue had been presented in Buddhist faith during the year 1150 of the Dai calendar. This is yet another statue belonging to what is considered the late period of Buddhism. It has, however, preserved the chief features of Buddhist statues of the early period. *(Photo by Luo Tingzhen)*



Translated by He Fei





Beginning the New Year with a Big Splash

Water Splashing
and the Dai
New Year

ARTICLE BY LUO YUNZHI



Previous page:
At the Water
Splashing Festival of
the Dais, everybody is
having great fun
whether pouring
water on others or
being doused in return
(by Wang Yizhong).

Just one look at their
hair buns adorned
with silk flowers will
tell what great efforts
Dai girls make for
getting their hair-style
and makeup just right
during the New Year
(by Wang Jianjun).



The Water Splashing Festival may be the best-known holiday in the year for the Dai ethnic minority. In fact, it is but the finale of a three-day celebration of the Dai New Year. Precisely because of the great fanfare that comes along with this particular holiday activity, people refer to the Dai New Year as the Water Splashing Festival.

According to the Dai calendar, the new year does not begin, as in the case of the lunar calendar for the Han Chinese, early in the Gregorian calendar, that is, late January or early February. For the Dais, the new year arrives in three days during their sixth month which falls in mid-April. So last year, the year 1351 according to the Dai calendar, the New Year's celebrations were from April 13 to 15, during which time a variety of festivities were held from morning till night, giving the Dais, men and women, old and young, from all villages an occasion to enjoy the merry-making to their hearts' content.

Preparations Last a Month

April 12, 1991 was New Year's Eve for the Dais and on this day I arrived at Jinghong, capital of Xishuangbanna Dai Autonomous Prefecture, in China's Yunnan Province. Having found myself a place to stay at the home of a local family, I went to take a stroll in the street. I ran into many Dai women busy dressing chickens or ducks, making New Year cakes with glutinous rice, sesame, peanuts, or other traditional festival delicacies.



The ornate decoration of this elephant underscores the significance of the animal in Dai culture (by Wang Miao).



The many-hued balloons in the hands of the children symbolize the colourful range of New Year activities for the Dais (by Wang Miao).



The traditional costumed Peacock Dance and Red Deer Dance attract a large crowd to the bank of the Lancang River (by Chen Anding).

The home-made rocket as a part of the festival firework display carried on the shoulder of this young monk riding a bicycle has a surprisingly long tail (by Shao Zibo).





Reaching for the stars: according to tradition, one of the musts for the Dai New Year celebration is to send off a primitive type of rocket called Sky Climbers, as a way to symbolize improvement of life (by Ge Jialin).

I saw an old lady sweeping the street and stopped to talk with her. I learned that for the Dais, New Year celebrations are a major event and preparations for the holiday usually begin two weeks or even a month before the New Year. The able-bodied male villagers would inspect their dragon boats, paint them anew and otherwise get them shipshape for competing in the New Year dragon boat race. Other items to be prepared included home-made rockets, firecrackers, flying lanterns and water lanterns. The men really have a busy time, however, the women are even busier. Apart from everything else, they have to buy

cloth to make new clothes for their husbands and themselves. Even monks from the monasteries are also preoccupied with making rockets, flying lanterns, firecrackers and water lanterns; the Dai New Year happens to fall on the same date of the Buddhist New Year. It gives all the more reason for monks to join in the celebrations, and, as Buddhism is a central feature in the Dai's life, the festivities are more meaningful.

At about eight the next morning, I was woken up by a hubbub of voices and the sound of firecrackers. The New Year for the Dais had arrived with a bang. I moved with the crowd towards the Lancang River bank which had been the source of a roar including a mixture of drum beating and people's talking and laughing. The viewing stand, a structure of distinctive Dai architectural style, was packed full. On the wide river beaches, people had formed into many rings and Dai girls dressed up like butterflies danced among the people. They were certainly attractive and their costumes attention-getting.

All of a sudden, a song was heard above the din. I went to where it came from and found myself in front of a bamboo stand. A group of Dai people, both men and women, were dancing and singing. This, I was told, was a ritual before people from different villages sent off their home-made rockets, called *Gaosheng* or Sky Climbers. What they were singing was the Sky Climbers Song and their dance was called the Elephant Foot Drum Dance.

Now that the song and dance stopped, some villagers climbed on top of a six-metre-high bamboo stand that served as the rocket launching pad to send off their rockets. Each of these rockets was made with several gun-powder-filled bamboo tubes tied together with a long bamboo stick attached as the tail. A whistle was also tied to it.

After they were lit, the rockets first emitted black smoke and then lifted off in no time at all leaving behind a series of cracking sounds. All villagers joined in by cheering for their own rockets. The Dais believe the "Sky Climbers" will send away disasters and diseases and bring good harvests. The higher and farther they soar, the greater good fortune they will bring.

Dragon Boats and Peacock Dances

After the rockets were launched, people's attention was directed to the dragon boat competition at the Lancang River.

Again, I followed the moving throngs of people and I had hardly found a comfortable spot, when a number of dragon boats, each carrying over forty people, dashed from the opposite bank towards us. Soon, the race was over and the victors triumphantly held high their oars shouting "Water, water, water!" They also splashed water onto each other in spirited congratulations. They then drank the "victory wine" offered to them by village elders and marched to the viewing stand to receive their prize, singing and dancing all the way.

The dragon's head of this winning boat had four huge "teeth" sticking out of the mouth, so big that they looked out of proportion to the dragon boat. Someone explained to me that the Dais worshipped

The pageantry of the Peacock Dance (by Huang Chengjian).



Victors of a dragon boat race marching to receive their prize (by Wang Miao)

elephants and their love for the elephant manifested itself by putting elephant tusks on the dragon head of their boats. Furthermore, their boats were categorized as male and female. Those with huge tusks were males and females would have horns on their heads.

Next, I joined in a circle formed by people on the beach to watch Dai dances. The Dais simply love to dance. The dancers, wearing make-up, had beautiful crests on their heads, and in fact were donned in peacock costumes with wings, colourful feathers and tails. It is a Dai belief that peacocks are symbols of good luck, happiness and love; thus, they like to raise the bird and even do a peacock dance to express their affection for peacocks.

Two "peacocks" extended their wings, displayed their huge tails, and drank and played with water. The movements were superb and interesting. Such good callisthenics were not executed by graceful Dai girls but two strong men who played the peacocks. Traditionally, the peacock dance has always been a man's job.

Waterborne and Airborne Lanterns

The nightfall cast the land in darkness. The curtain of darkness was shattered, however, as men and women of the Dai ethnic group began to light their water lanterns and set off firecrackers and release their flying lanterns. The bottom part of water lanterns was made of bamboo branches on which

These meticulously engineered paper hot-air balloons are typical flying lanterns or Kong Ming Lanterns made by the Dais (by Shao Yu).



These young men of the Dai nationality are in a joyful mood with their oars held high. They must have just won a race (by Wang Jianjun).



The four bright-coloured dragon teeth in the mouth of this dragon reveal that this is a male dragon (by Aoyagi Kenji).

Small as it is, a pouch may well be the agent of love between two young people (by Chen Anding).



rested colourful lanterns in the shape of elephants, dragons, oxen, bamboo towers, and more, made from bamboo strips and strong tissue paper. Candles fixed to the bottom of these lanterns were lit before they were put on water. The idea for releasing water lanterns is that this is one way to offer sacrifices to the water god and to remember deceased family members.

Flying lanterns are also called Kong Ming Lanterns. It is said that during the Three Kingdoms Period (220-280), Kong Ming, also known as Zhuge Liang, prime minister of the State of Shu, led an army to Xishuangbanna to consolidate defence at the border and open up virgin land. To remember him after he returned to Sichuan, the Dai people

named the kind of lantern that he used for liaison and communication purposes the Kong Ming Lantern. Nowadays, the making of Kong Ming Lanterns for the Dai New Year demands great skills and efforts. Usually three to four metres in diameter and four to six metres in height, the oval-shaped lantern uses 100 to 150 large sheets of tissue paper pasted up around a frame of bamboo strips. An opening is left at the bottom to which an oil plate is tied. Paper money and other sacrificial items are also fixed to the bottom. The Dais believe that lanterns of this kind can take the paper money to the god so that after their death they will be admitted into heaven.

All of a sudden, the oil in the plate at the bottom of each lantern was lit and flames shot up into the lantern. Gradually, the lanterns lifted, moving away from the ground into the sky, bringing to the dark sky a great number of sparkling "hot air balloons" that resembled man-made moving stars.

I learned from lantern-makers that good Kong Ming Lanterns could keep airborne for a number of days before they fell to the ground and that whoever happened to pick them up would surely be accompanied by good fortune.

The Lucky Pouch

In the morning of the second day, I went to the centre of that day's festivities — Manting Park.

People were engaged in a competition of making sand hills as well as watching cock-fights. A more interesting event was throwing small embroidered pouches that used to serve as "match-makers" for young Dai lovers during this festival. I was told that in the past, many young Dai people found their lifelong love from throwing embroidered pouches. Today, the pouch has lost its former role of match-maker and only serves as the implement of a popular local game.

Standing at the edge of the pouch playing ground, I saw groups of three to five young Dai girls, parasols in hand, their hair tied into a bun pinned with silk flowers and wearing necklaces and sarongs. A few minutes later, the game began. Young men and women picked rhombus-shaped pouches that had been until then hanging on a rope nearby, stood twenty to thirty metres opposite each

Young monks at the Mian Temple are sorting out sacrificial items that villagers have brought to offer to the Buddha (by Wang Miao).



During the Water Splashing Festival, whole families of villagers at Mianjing come to the temple before daybreak to worship the Buddha and pray for fine weather, good harvests and a peaceful life (by Wang Miao).



As pious Buddhist believers, the Dais gather at the temple during the New Year and one of the activities is to listen to preaching (by Wang Miao).

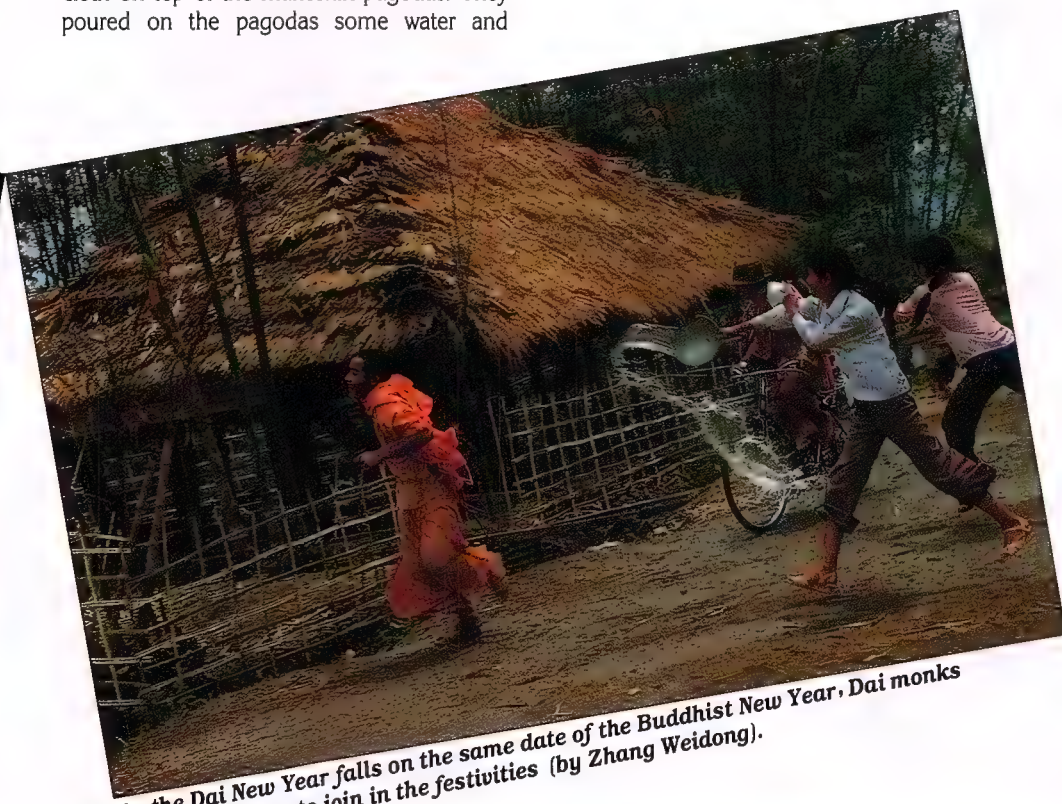
other, in two lines, one for the men and the other for the women, and started to throw the pouch to the opposite side. At the beginning, the pouches were thrown out at random without any particular target. Once the young people had decided who was the person he or she would like to make friends with, he or she would aim at that person and throw the pouch at that direction. Though this is now merely a game, there are always exceptions. It gives members of the opposite sex a chance to become better acquainted. It may very well happen that a true love emerges from a game like this.

Water Splashing: Awash in Goodwill Wishes

The day for water splashing had arrived at last. It was still rather dark when entire Dai families in the Manjing Village rushed to the village temple with sacrificial items such as watermelons, bananas, and glutinous rice cakes to offer to the Buddha.

Inside the temple, shadows of people were moving about. I looked hard and saw that families had made their temporary pagodas against the temple walls. They had put bamboo branches with strips of red and green cloth on top of the makeshift pagodas. They poured on the pagodas some water and

chanted their prayers. As there were so many people, those who came to the temple late had to be content with performing their ritual outside the temple yard. After they had offered their sacrifices with candle lights to Sakyamuni, the founder of Buddhism, they listened attentively to the preaching of the monks. When the sun finally rose, women brought buckets of clear water to wash Buddha statues. To wash the Buddha clean on the Water Splashing Festival was symbolic of the Dai's reverence for the Buddha. The
(Continued on page 101)



As the Dai New Year falls on the same date of the Buddhist New Year, Dai monks have the chance to join in the festivities (by Zhang Weidong).



A Wildlife Paradise Tropical Rain Forest of Xishuangbanna

ARTICLE BY WANG ZHENGCONG &
SHAO YU

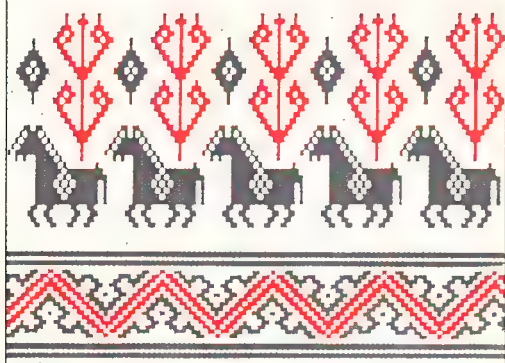


The 20,000-square-kilometre Xishuangbanna Nature Reserve spreads over Jinghong, Menghai and Mengla — three counties in China's southwestern province of Yunnan. Located in tropical and subtropical zones, the region enjoys abundant rainfall. Its tropical rain forests are home to, apart from other plants, over three hundred species of rare and endangered trees that have been assigned first and second categories of national protection. No less than 1,183 species of wildlife including birds, land vertebrates, reptiles and fishes are represented here; many of these are also rare. For a long time, Xishuangbanna as a whole has been known as the "kingdom of flora and fauna". One-quarter of China's animal species and one-sixth of the country's tropical plant species live in Xishuangbanna.

I set out from the county seat of Mengla and after fifteen kilometres arrived at the nature reserve where it was 700 to 1,100 metres above sea level. Immediately I saw some very tall trees which rose straight up and did not branch out until near the very crown of the tree. Only then can leaves in the shape of umbrellas be seen. I was told that these trees were about forty to seventy metres high. Originally the local people called them "umbrella trees" because of their appearance. When some botanists came here on a field

trip, they identified the tree as "Facing the Sky Tree" or Chinese parashorea.

This tree represents the highest foliage level in the rain forest. The second level is made up of trees twenty to thirty metres tall, and the third level, ten to twenty metres tall. The plants in both the second and third levels are various tree species and sometimes the division between these two levels is rather blurred. The fourth level of the forest, where trees five to nine metres tall seem relatively sparse, is dominated by woody vines, as well as bushes and herbs. Today, an "overhead corridor" over thirty metres above ground has been built between Chinese parashorea. I climbed on top of the shaky "overhead corridor" or suspension bridge which was about as wide as one's shoulders. Fortunately, there was a viewing stand every several dozen metres where one could take a rest and examine the trees more closely. I looked around and found myself in a sea of dense lush plants. Here from this elevated perspective, I realized that the law of natural selection and survival of the fittest was best demonstrated by aerial plants that grow on or around trees here. These "stranglers" not only deprive the trees of water, but when they grow into a fish-net shape, they will cluster around the host trees and sprout branches





2



3



4

and leaves which take away all the sunlight and air that the trees need for survival. Gradually, the trees, no matter how tall, will die of lack of nutrition. No wonder these seemingly innocuous plants are called "tree killers".

Rare Plants

Other giants in the tropical rain forest in Mengla include rare trees such as the Fururaceous knema, and Yunnan pellacalyx and ancient species such as *Cochin-China homalium*, *Topeng pygeum* and *Imbricate podocarpus* which have survived changes in over a million years since the Tertiary Ice Age. In geological history, Xishuangbanna was located in the southern part of the ancient continent and was able to stay free from the invasion of the glaciers during the Quaternary Ice Age. As a result, these species of plants escaped the frigid catastrophes and are able to survive to this day.

We walked in the forest as we looked around until fatigue struck us. The guide said to me: "Come over and have some water!" Water? Where was the water? Mentioning of water immediately aroused my curiosity, especially with none in sight. He pointed to a climber plant with rather flat vines like carrying poles, saying: "The water is right here."

While I was still wondering, he cut off a



The tropical rain forest is home to innumerable numbers of rare wildlife. These unusual fruit plants (2, by Pu Hongji and 4, by Shao Yu) and red dragonfly (5, by Peng Zhenge) are among them. The royal waterplatter, native to the Amazon, sports leaves eight feet in diameter (1, by Chen Anding). Coloured giant taro is mostly found growing in damp, low-lying humus (3, by Shao Yu).

5



section of the vine and juice like water began oozing out. He held it to his mouth and started drinking directly from the vine. I did the same and the cold water soothed my mouth. At last, I understood why people say that it was not necessary to take water along when taking a trip to the tropical rain forest in Xishuangbanna. This plant provided enough water to quench the thirst.

Fascinating Animals

The rain forest in Mengla also is home for many rare animals. One of them is the white-cheeked gibbon, which is the smallest and most dexterous among all anthropoid apes. An adult male is black all over the body except for two white spots, one on each cheek, hence its name. The forelimbs of this tailless primate are much longer than the hind ones. The "sound bag" at its throat makes it possible for the animal to bleat loudly. They live in groups usually of five or six which make up a family and spend most of their time in trees. Their diet consists of tender leaves and buds, insects and small birds. Each family has its own territory and would not hesitate to fight in defence of their home ground against any invaders of their own or other animal species.

From Mengla I went to Mengyang. The wet monsoon forest here is known as Xiaogougou Rain Forest. I went to this place to take a look at a deadly poisonous tree.


In the past, local hunters would dip their arrowheads with the poison taken from the juice of this tree. Once hit by such an arrow, the animal's heart would bleed and it would soon die of hemorrhage. The bark of this deadly poisonous tree, though, is rather soft and has a strong elasticity. For a number of uses it can be substituted for cloth.

Another local faunal resident here is the loris, a type of lemur which is afraid of both light and heat. Considering this "personality" coupled with its sluggish speed of movement, and it is no surprise that the animal sleeps in trees during the daytime. It comes out at night to look for wild fruits and insects as its food. Despite its laziness, the loris is among the first category of animals protected by law. My regret was that I did not have the luck of seeing one.

Historical records show that in antiquity the areas stretching from the north of the Yellow River to the south of the Yangtse River were the habitat of elephants. The changes of climate and natural environment, unfortunately in a sense, has reduced their home

range in China to Xishuangbanna today.

I learned that there are about 300 Indian elephants presently living in an extensive area 1,300 metres above sea level in the middle and lower reaches of the Xiaohe River. They feed mostly on bananas, bamboo and wild fruits. If a visitor is lucky, he will be able to see some of these animals at the Sancha River in Mengyang.

The Xishuangbanna Nature Reserve is inhabited by 429 bird species, with the hornbill and the monkey-faced owl that live in the tropical rain forest at Mengyang representing the rarest species. The colour of the bill of the hornbill resembles that of an elephant trunk and its shape is similar to a rhinoceros horn. The bird is covered with bright feathers and has some very unique habits. When the female bird is busy incubating eggs, the male will seal the nest, normally in a tree cave, leaving a small opening for feeding, in order to protect the mother and their babies. The male bird works hard, dashing here and there to catch insects. In fact, such devotion to its mate has won the bird the appellation, the "love bird". Mostly feeding on small animals, a monkey-faced owl is said to catch at least three to four mice a day in order to fill its stomach.  **Translated by Huang Youyi**



3



There are about 300 wild elephants in Xishuangbanna. This animal is listed in the first category of wildlife under state protection (1). The white monkey-faced owl (2, by Shao Yu) and the loris, a lemur (3) (1 and 3 by Pu Tao), are nocturnal animals. The Dai hold the peacock in high esteem (4, by Shao Yu).

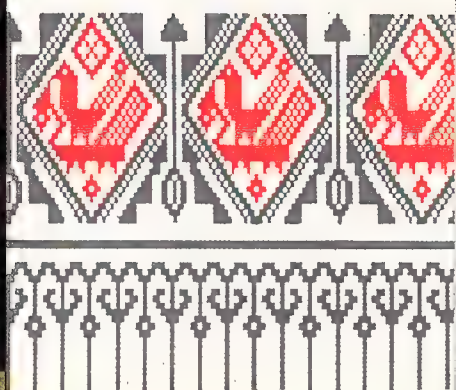
4

In Manjinglan Village there are over a dozen such restaurants which serve Dai delicacies, including this steamed pig's brain wrapped in palm leaf. It is cool and comfortable eating Dai food in one of these restaurants.



Dai Culinary Delights

PHOTOS BY WANG MIAO
TEXT BY SHAO YU



Anyone who comes to Xishuangbanna can hardly resist the temptation of eating Dai food. It would prove as futile trying, in vain, to resist eating the famous roast duck when he sets foot in Beijing. A trial will convince him of excellent cuisine in both cases; what is more, Dai cuisine is, as one might expect, ubiquitous here.

But what are the actual attractions of Dai cuisine? To find this out, I deliberately ate nothing beforehand since I was going to Manjinglan Village — the district most famous for Dai cuisine on the outskirts of Jinghong County. I went there in the evening.

It was a dim night. I entered the village and was soon greeted by illuminated bamboo buildings in a wooded section. The buildings had very attractive signboards, which caught my attention. I counted them. There were at least a dozen restaurants. I casually walked into one of them. I was led to a rattan table by a Dai waitress in traditional Dai costume. The menu I read had over 30 items, including steamed, roasted, fried and pickled food. I was hardly able to choose what to eat from such a rich variety of food. It took me some time before I made up my mind to select the ones I wanted.

Moss and Sour Meat for Appetizers

I had fried moss for my first course. I was told that containing fat, moss grows on rocks as well as pebbles in the river. The prepared moss is one of the most favourite dishes of the Dai people. Moss can only be obtained in spring, when the water is dried up in the river. It is gathered by villagers and formed into thin cake or rather a layer which is then dried in the sun. The preserved moss is taken to the kitchen for cooking, when required. The fried moss before me tastes a bit like seafood but is more like fried potato chips in texture, very crisp and quite nice to eat.

The next dish I had was called "sour meat", and looked like a piece of raw pork. I hardly had the courage to eat it, had I not been told beforehand that this actually was beef. I took a piece of this sour meat and found the taste to be sour and hot, which whet my appetite. Sour meat is a typical Dai dish and does taste good, despite the name and appearance. People in Xishuangbanna have a preference for sour, hot and bitter food. Even more so do they go for raw food, I was told.

Roast Chicken Wrapped in Lemongrass

No sooner had I finished my sour meat than my nostrils were greeted by the aroma of roast chicken. The dish is called roast chicken with lemongrass. The roast chicken does not seem particularly remarkable in appearance. But I was fascinated by this exotic fragrance which titillated my senses. Lemongrass is a herbaceous spice that grows in Xishuangbanna. It is also made into a cosmetic because of its very pleasant aroma. The way to prepare this dish is to clean thoroughly the chicken (slaughtered live), soak it in condiment and add cooking oil. The chicken is wrapped in lemongrass and roasted over fire. Use a fresh bamboo stick to hold the chicken over the fire, until the chicken turns golden in colour. The lemongrass flavour by now has permeated the chicken. The dish has a nice brown colour, beautifully delicious odour and a very pleasing taste. Meat and fish are all roasted this way by the Dai people, so I was told. After eating I could see why.

Translated by He Fei



Roast chicken wrapped in lemongrass, roast fish and rice cooked in a bamboo tube (by Wang Yizhong)



A small guesthouse for two nestled among trees in Xishuangbanna is much preferred by honeymoon couples but difficult to book during the peak tourist season. While in a room accomodating six in big bamboo hotels each tourist sleeps in a separated bed, with a mattress provided according to Dai custom as well as a mosquito net.



Night Spent in a Dai Bamboo Hotel Better than Air Conditioning

PHOTOS BY WANG MIAO
TEXT BY QIN CHUAN





You can expect to be put up in a hotel built with bamboo in typical Dai architecture, when you arrive in Xishuangbanna, as a matter of course. The bamboo hotels in Manting, Jinghong County, usually boast full occupancy since they have everything in conformity with Dai custom. I had to expend considerable effort to book even a single bed at a hotel in Manting.

The bamboo hotels, often hidden from view by verdant woods, are in different sizes. The smallest ones accommodate only two persons. These are more or less meant to be honeymoon suites just like the ones provided by modern hotels. The big bamboo hotels accommodate six tourists. As the odd man out I had to share a room with five other tourists. There was space for me only.


A tall Dai hostess bringing a thermos and key led the way in a leisurely manner. She took off her slippers and went into the room in her bare feet. The floor was covered with a mat. Six kapok mattresses were there, lying horizontally or vertically as the case may be. A mosquito net hung over each mattress. The girl knelt down on one of the mattresses and made the bed for me, spreading a sheet and quilt. With a smile she said: "This is your bed," and left the room.

The sun had not yet set then. It was hot and humid in Jinghong during June. I sat on the mattress. Perspiration poured down my forehead. I gazed at the quilt, which was none too thin considering the sweltering conditions which inevitably troubled my mind about how I could sleep. I regretted being too quick to believe in the authenticity of information provided by others. I should have stayed in an air-

conditioned hotel. In the meantime I decided to enjoy my dinner, heedless of the nocturnal trouble which I firmly believed awaited me. When I got back to the hotel, the Dai hostess told me with another smile that the lavatory was in the woods near the hotel. She also mentioned that there was a well which provided water for a bath. I practically jumped at the idea of a bath.

How to Beat the Heat

There is no screen or partition for a bath at the home of an ordinary Dai person, as a rule. A bamboo fence had been erected around the lavatory and also around the well. This is quite different from Dai home arrangements. The extraordinary measure had been adopted, taking into consideration the customs of tourists who are not natives of Xishuangbanna.

Having had my bath, I returned to the bamboo hotel to rest expecting to roast. After my bath I no longer felt the heat, as I lay down on the bed, pulling down the mosquito net around me. Much to my pleasant surprise a wind chilled me from all sides, and I found myself snuggling underneath the quilt. The hotel was built with bamboo and the draught had filtered in from its crevices, which were many. The temperature had dropped since night fell. Indeed now I felt downright cool. What was blowing was a natural wind, which in fact was better than air-conditioning. It was very comfortable in my bed in Xishuangbanna. I could hear the sighing of the wind, which rustled leaves and stirred trees. Insects hummed. It seemed as if I had been sleeping out in the open air. 

Translated by He Fei



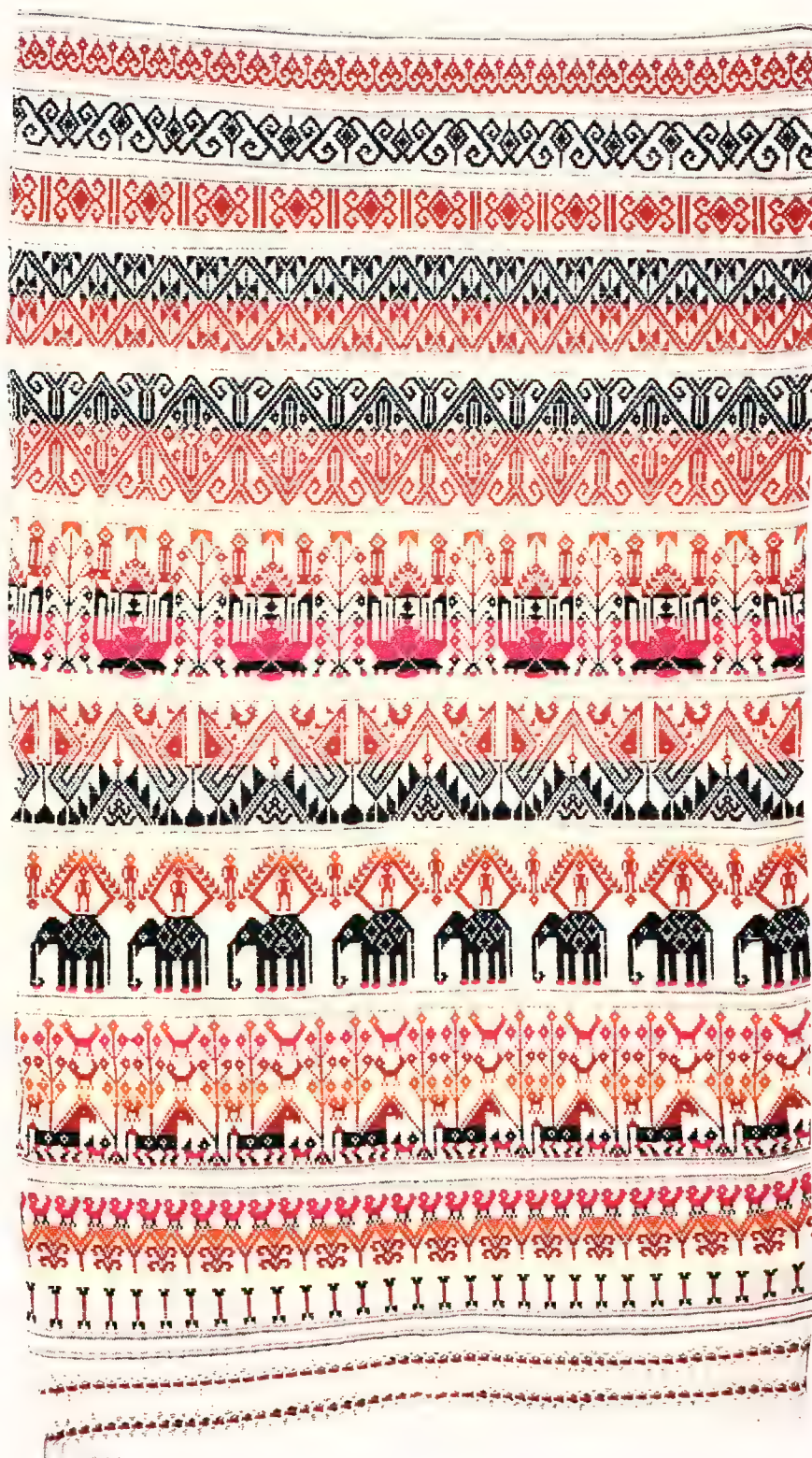
The big hall of the hotel is furnished in Dai style. The floor is paved with bamboo mat, on which tourists can have their meals or take rest. Drinking water is supplied at the same time every day.



Dai Brocade

Intricately Crafted and Colourful

TEXT BY LUO YUNZHI &
XU KANGNING



Since ancient times the Dais have been raising elephants. The Dai regard them as auspicious symbols and therefore the image of the elephant frequently appears on Dai brocades. This piece of brocade is composed of numerous elephant patterns (by Zou Yongqiong).



Strolling about the street in Jinghong, I was attracted by the brocades hung in the shops, woven in a myriad of colours and with a rich variety of objects. Larger pieces include tapestries, curtains, bed coverings, and sarongs, and the small ones satchels and handbags — all these have designs and rich colours characteristic of the Dai. Besides, they are very expensive and naturally the tourists choose what they like as souvenirs and presents.

The Dai brocade has a history of over 1,000 years, thus, Dai women are good at weaving this handicraft. The woman in Mandundian who showed me how to weave it was called Yue Erwan. The brocades she had woven won admiration far and wide. But during the busy farming seasons she joins work in the fields. I asked her why she did not devote herself wholly to making brocades. She shook her head with a smile. What she said revealed that she wove the brocades not for money, but rather for her own enjoyment. "If I wove all time, I would become a loom. It would lose its interest."

She talked as she wove and I stood aside watching. The wooden loom was not complicated in structure, therefore it seemed not difficult to weave on it. In fact, it was not easy even to prepare for the weaving. As it was, the layout of the design was sewn with threads to the "design plate", actually a piece of colour cloth and the design on a Dai brocade usually requires hundreds and even thousands of threads which help to showcase the design on the "design plate". No wonder Yue Erwan's loom was crowded with threads. She told me that if one thread were woven in a wrong place the whole composition would collapse into tangled knots, which would have to be scrapped. The beauty of the work in part was indeed its intricacy.

Glancing over her brocades, I found among the designs such images as boas, elephants, Chinese unicorns, galloping horses, birds, chickens, ducks, figures, pavilions and towers, ripples, tree leaves and flower petals. Those images were directly taken from real life and treated in a special way. For instance, the snake was woven into a coiling shape in motion, which decorated the roof ridges of pavilions and towers. It is said that the snake has something to do with the totem worship of the Dais' ancestors; however, the elephant plays the most prominent role in Dai brocades. Since ancient times the Dais had the custom of having the elephant tilling the fields and thus the elephant has become an auspicious symbol. As a matter of fact, the elephant is considered as the most precious image in the design on Dai brocades.

Besides, there are geometrical patterns formed by lines and colour blocks: triangles, rhombuses, squares, curving waves, shapes in outlines and net shapes. Yue Erwan told me that dots, lines and planes could form endless different patterns by means of crossing or overlapping composition and sparse or dense arrangement.

A closer look reveals that the dominant colours are red and black or red and golden arranged in a harmonious match-up and embellished by interspersed white cloth among the colours, thus placing the colours in sharp contrast and producing the effects of strength and harmony. Apart from the particular decorations, the colours by themselves embody the artistic styles characteristic of the Dais.

Translated by Gu Weizhou



Dai brocades are renowned for their fine workmanship and vivid hues revealing something of the Dai character (by Ge Jialin).



A wooden loom which can turn out colourful Dai brocades (by Wang Miao).



Covered with a beautiful Dai brocade, the bed looks more like an objet d'art (by Wang Yizhong).



Scenic Sites in Xishuangbanna

TEXT BY A SAN

Xishuangbanna Dai Autonomous Prefecture is the southernmost section of Yunnan Province and borders Laos and Burma. Consisting of the three counties of Jinghong, Menghai and Mengla, it covers an area of 19,690 square kilometres. The name of Xishuangbanna is actually a sinified form of the Dai "xishuang" which means "twelve and" "banna" which means "administrative units", a term dating from the sixteenth century. The majority of inhabitants belong to the Dai nationality but there are more than a dozen other ethnic minorities, including the Hani, Brang, Jinuo, Lagu, Va, Yao and others. The total population is 670,000.

Located on the northern edge of the Tropical Zone, Xishuangbanna has a warm and humid climate. There are basically two seasons, hot and dry and hot and wet. Monsoon rain starts in June and let up in October. Picturesque tropical scenery with vivid natural colours and perhaps the richest variety of flora and fauna in China have combined with an interesting mix of nationalities to form one of China's most fascinating areas.

Jinghong: The Capital

This small town is also locally known as Yunjinghong, meaning City of Dawn in the Dai language. The town of Manting to its southeast has bamboo guest houses and Manjinglan to its north boasts a Food Street featuring the best of Dai cuisine. Cruising downstream along the Lancang River through the town you can experience en route the customs and conditions of the Dai.

Lying in Jinghong County about forty villages in the Jinuo Mountains are the home of the Jinuo nationality. With a population of about 12,000, they live in thatched houses; some with the same surname still maintain the habit of living in one big house as an extended family.

Gasa: The Airport

This is the site of the newly built Xishuangbanna Airport, the terminal building of which is constructed in the shape of a Dai bamboo house, with characteristic local architecture.

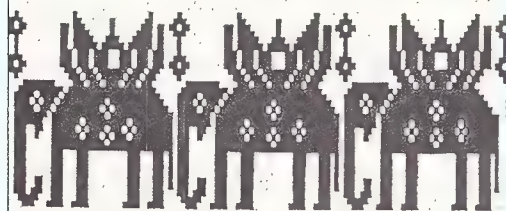
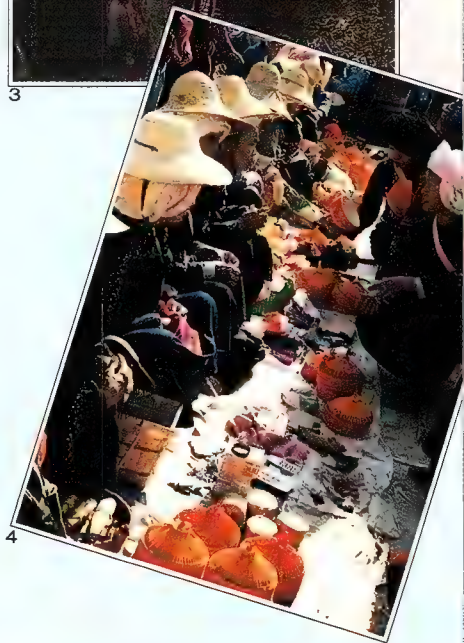
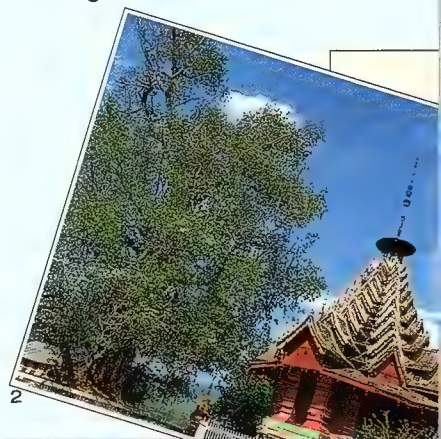
Menghai: Tea and an Octagonal Pagoda

Menghai is located fifty kilometres west of Jinghong. In the forest near Dahei Mountain in Menghai's Bada district is a 1,700-year-old tea tree, 34 metres high and 33 metres around its trunk. Tea leaves from this ancient giant can still be used to brew fresh tea.

On the Jingzhen Hill fourteen kilometres from Menghai stands the Octagonal Pagoda, a brick-and-wood structure built in 1701. The temple architecture is compact, yet intricately constructed. It is one of the important old structures of Xishuangbanna.

Damenglong: Manfeilong Pagoda

Seventy kilometres southwest of Jinghong lies the town of Damenglong. Three kilometres from it in Manfeilong is the White Pagoda, or Bamboo Shoot Pagoda, built in 1204. The finest example of a Burmese style temple in Xishuangbanna, eight small stupas surround a tall central spire. The outside of the pagoda is painted in horizontal stripes of bright primary colours with white designs and is inlaid with chips of mirror glass; the appar-



ently gauche features are offset by the overall grace and balance of the pagoda.

Menghan (Ganlanba): Site of Grand Festival

About 40 kilometres downstream to the south along the Lancang River from Jinghong, visitors can reach Menghan. This is the


site where the Water Splashing Festival is held every year to celebrate the Dai New Year, the local biggest traditional festival which falls on April 13-15. Large plantations of rubber trees as well as fruit orchards cover the Ganlanba (Olive Plain) region. Here, daily

markets attract a variety of minority groups from the surrounding countryside.

Daluo: Border Market

A small town bordering Burma, Daluo is a tourist attraction with its popular border market fair.

Menglun: A Botanical Preserve

Situated on a gourd-shaped peninsula Menglun embraces a noted tropical botanical garden with more than 1,500 species of exotic flowers and plants. It epitomizes the so-called "Kingdom of Flora" that is Xishuangbanna. 

Translated by K. V. Ku



1. The terminal building of Gasa Airport (by Wang Miao)
2. The Octagonal Pavilion on Jingzhen Hill (by Wang Miao)
3. The king of tea trees (by Shao Yu)
4. The border market fair in Daluo (by Pu Hongji)
5. The Manfeilong Buddhist Pagoda (by Shao Yu)
6. Ganlanba at the Lancang riverside (by Wang Miao)
7. Tea tree flowers in the Tropical Botanical Plantation (by Peng Zhenge)
8. A Jinuo girl (by Wang Yizhong)
9. A Dai engraver in Jinghong (by Shao Yu)



ANHUI ARTS & CRAFTS 安徽工藝品



As a professional

enterprise with a long history, Anhui Arts and Crafts Import and Export Corporation specializes in the import and export of arts and crafts. Its products, available in a number of varieties, are finely processed with rich traditional artistic and local characteristics. They are sold in more than seventy countries and regions across the world including Hong Kong, Macau, Japan, Singapore, Malaysia, the United States, Canada and Western Europe.

Commodities handled by the corporation include: four treasures for the study and other stationery, straw, bamboo and willow woven wares, freshwater pearls, all kinds of toys, drawnwork articles and raw materials, jade carvings, porcelain and pottery, gift articles and special handicrafts, traditional style lacquer furniture, modern furniture, paulownia furniture and carpets. The corporation also undertakes such business as import trade, import agency, introduction of foreign capital and foreign economic and technical co-operation.

Traders the world over are cordially invited to contact the corporation for developing business and friendship.



安徽省 工藝品進出口

公司是經營工藝品進出口業務的專業公司，

所經營的工藝品歷史悠久，品種繁多，

工藝精湛，有着傳統的藝術風格和濃郁的地方特色，

我司產品銷往香港、澳門、日本、新加坡、

馬來西亞、美國、加拿大、西歐等

70多個國家和地區。

公司經營商品有：文房四寶及文房雜品、草、竹、

柳編製品、淡水珍珠、各類玩具、抽紗製品及

抽紗原料、玉刻、陶瓷、禮品及其它精藝品，

傳統漆木傢俬、現代傢俬、桐木傢俬、地毯等。

另外，我司還開展進口和代理進口。

引進外資及對外經濟技術合作等業務。

本公司竭誠歡迎世界各地貿易界人士與

我們聯繫業務，發展貿易，增進友誼。



ANHUI ARTS & CRAFTS I/E CORP. 安徽省工藝品進出口公司

Add: No. 57, Renmin Road, Hefei, Anhui, China Tel: 244394 Cable: 0002

Fax: 086-0551-244502 Telex: 90025 AHART CN Postcode: 230061

地址：安徽省合肥市人民路57號北樓 電話：244394 電報：0002

傳真：086-0551-244502 電傳：90025 AHART CN 郵編：230061



KNITWEARS (ALL COTTON/T/C/BLENDED)

32 ^s 100% Cotton Interlock 180 G/M ² Pyjama	100% Cotton (280-330 G/M ²) Fleecy Suits
21 ^s 100% Cotton Jersey 145 G/M ² Pyjama	T/C 65/35 250 G/M ² Fleecy Jogging Suit
100% Cotton 32 ^s TK (130 G/M ²) Stripe Pyjama	Children's 100% Cotton Shirt With Printing on Chest
80%/20% CVC (190 G/M ²) Pyjama/180 G/M ² Milano Pyjama	100% Cotton/CVC (60/40 55/45) Stripe T-Shirt
100% Cotton Printing Jersey Brief	100% Cotton Pique (180-210 G/M ²) Polo Shirt
100% Cotton 1x1 Rib 130 G/M ² Brief	100% Cotton 32 ^s /2 (180 G/M ²) L/S Sleeve Shirt



湖北省針棉織品進出口公司

中國武漢市江漢北路 8 號湖北金茂大樓16樓

HUBEI PROVINCIAL KNITWEARS AND MANUFACTURED GOODS I/E CORP.
16/F, HUBEI JINMAO BUILDING, 8 NORTH JIANGNAN ROAD, WUHAN CHINA.

電話 TEL: (027)562109 561896 562821-2745, 2779

電傳 TELEX: 40259 HBNTC CN 電報 CABLE: KNITMANU/0329(國內)

傳真 FAX: 564768 OR 557236 郵編 POST CODE: 430022

MYNA NC4010

MYNA NC4012



MYNA

巧手

"MYNA" Brand NC4010 and NC4012
Striped & Printed Bed Sheets (originally
"SPARROW 333" Bed Sheets) are traditional
commodities of Jiangsu in China.

Art.No.NC4010: All Cotton, Weight 24
Liang/Piece, 80" x 90".

Art.No.NC4012: All Cotton, Weight 12
Liang/Piece, 54" x 78".

"MYNA" Brand also produces all kind of
home-textiles: Western-style Bed Sheets,
Cotton Bed Spreads, Bath Towels,
Face Towels, Table Cloths, etc. For further
information, please contact: Mr. Shi Zhiwei.



JIANGSU KNITWEAR & HOME-TEXTILES IMP./EXP. CORP.

Address: 82 Taipinbei Road, Nanjing, China Telex: 34047 KNIT CN, 34195 KNIT CN Fax: 8625-416358, 8625-416567



HUNAN TEXTILES IMP. & EXP. CORP.



4, Wu Yi Road (East), Chang Sha, China Tel: 446622
Tlx: 98123 HNTEX CN Fax: 445092/431968 Cable: "HNTEXS" CHANG SHA Post Code: 410001

Hubei Textiles Imp. & Exp. Corporation

Our main business scope is cotton yarn and fabrics, polyester/cotton yarn and fabrics, ramie yarn, blended yarn and fabrics, grey cotton yarn, grey poplin, grey drill, corduroy, sheeting, yarn-dyed fabrics, cotton prints and yarn-dyed flannel. We also undertake processing with supplied materials.

We warmly welcome friends from all over the world to discuss business with us.



General Manager: Zhao Tieping Vice General Managers: Li Te, Zhang Shaolin
17F., Hubei Jinmao Building 8, North Jiangnan Road., Wuhan, Hubei, China

Tel: 562042 561179 Cable: "TEXTILE" WUHAN Telex: 40106 HBNTC CN Fax: 564196

**BLESSED WITH THE FINEST
RAW MATERIALS FROM THIS
"THE LAND OF ABUNDANCE",
WE CREATE AND OFFER
BOTH TO THE DOMESTIC AND
THE INTERNATIONAL MARKET
OUR TASTEFULLY DESIGNED
COSTUMES KNITWEAR AND
TEXTILES**

In order to further expand Sichuan's garments export trade, Sichuan Garments I/E Corp., with the status of a legal person, and approved by The Ministry of Foreign Economic Relations and Trade, is a specialized foreign trade company which was formally part of Sichuan Textiles I/E Corp.

Sichuan Garments I/E Corp., has had many years of experience in importing and exporting. Its products, superior in quality, fine in workmanship attractively packaged and promptly delivered are popular worldwide, including U.S.A., Europe, Japan, Hong Kong, Macau, Canada, Australia and Southeast Asia and enjoy a high reputation with customers.

Sichuan Garments I/E Corp., mainly deal in various woven garments, knitted garments, woolen knitted or woolen hand-made garments and other wool and angora articles as well as cotton manufactured goods. The company also handles the importing of various woven, knitted piece goods accessories; dye-stuff and knitting, sewing equipments and machines.

Flexible in transaction arrangements, the corporation also undertakes the utilization of foreign capital, joint ventures; co-production; processing with imported and supplied materials according to samples; compensation trade; barter; leasing business, etc. Sichuan Garments I/E Corporation adheres strictly to the principle of honouring contracts and maintaining commercial integrity. Peoples from industrial and commercial circles all over the world are cordially welcome to enter into negotiations with us, our catalogue or products may be obtained by writing to us. Sichuan Garments I/E Corporation will sincerely provide first-class service to new and regular customers from industrial and commercial organizations all over the world.



四川省服裝進出口公司

SICHUAN GARMENTS IMP. & EXP. CORP.

總經理：黃文澤 Huang Wen-Ze

副總經理：龔高明 Gong Gao-Ming

郭利鋼 Guo Li-Gang

地址：中國四川省成都市新華大道江漢路 182 號

Add No. 182 Xin Hua Da Dao Joang Han Lu

Chengdu Sichuan, China.

電話/TEL: 766364, 766311

電掛/CABLE: 3478 CHENG DU

電傳/TELEX: 600382 SGIEC CN

傳真/FAX: 028-675742

郵編/POST CODE: 610031

HUBEI, THE PRODUCTION BASE OF FAMOUS ANCIENT CHU SILK, CAPTURES MODERN SPLENDOR

Hubei Province was the center of the Chu Kingdom in the Warring States Period (475 B.C. — 221 B.C.). This province with a warm climate and plentiful rainfall is suitable for mulberry growing and sericulture. Historical documents show that as early as 600 B.C. the Chu people had accumulated rich experience in growing mulberry trees and raising silkworms. At that time, the Chu government gave special emphasis to silk production, with designated professional officials in charge of the silk industry. The mulberry silk they produced was very fine, and the Chu satins made from their silk were thin, lustrous, and tight in texture. These top-quality products were once part of the tributes to the imperial court. In January, 1983, a Chu tomb belonging to the Warring States Period was excavated in Jiangling County, Jingzhou Prefecture of Hubei Province. Unearthed were a lot of extremely valuable silk fabrics, which, even after being buried underground for more than 2,300 years, were still well preserved, with strong texture, excellent designs, masterful workmanship, and exquisite embroidery.

Today, after 2,300 years, sericulture is a large-scale industry in Hubei Province. In recent years, mulberry fields have increased from 200,000 mu (15 mu = 1 ha) in 1985 to 400,000 mu in 1990, and cocoon production from 80,000 dan (1 dan = 50 kilograms) in 1985 to the present 120,000 dan. When the responsibility system was adopted in all foreign trade enterprises in the last three years, the enthusiasm of the staff became very high. The corporation's foreign exchange earnings increased every year and the number of countries and regions to which our products are exported rose to an all-time high. All the departments and divisions within our Branch, while improving the quality of existing products, have been developing new ones and exploring new sources for export. The ancient Chu satins and silk tributes are now displaying their splendor anew.

In the past three years, our total foreign exchange earnings were US\$ 58.87 million, of which primary silk materials made up 56.8%, silks and satins 14%, finished garments 22.4%, and embroidery products 7%. The export of finished garments saw a quick growth in 1990 at 33.56% of the total export of that year. On June 22, 1991, the Planning Department of the Ministry of Foreign Economic Relations and Trade, in conjunction with International Business, disclosed a list of the top-500 foreign trade enterprises, placing our branch 377th, and ninth in the list of enterprises engaging in the silk business with our total export earnings at US\$ 27.79 million.

Our Branch is now capable of exporting silk goods supplied by our own factories specializing in all coordinated steps of silk production from processing of cocoons to the manufacturing of ready-made garments. The whole of our staff is determined to unite and make still greater progress.



湖北省絲綢進出口公司
Hubei Silk Import & Export Corporation

昔日楚地絲綢業 今日重新放光彩

湖北省在戰國時代(即公元前475年前後)屬楚國的中心地域。楚地氣候溫濕,雨量充沛,適宜栽桑養蠶,據史籍記載,早在公元前600餘年之前,楚地人民已有了豐富的栽桑養蠶的經驗。在當時,楚國也非常重視絲織生產,還專設司理絲織生產的官員,督辦絲織生產。楚地所生產的絲,綢,細、薄、密、勻,色彩鮮艷,質地精良,勻屬上等精品和上等貢品。

1983年1月,湖北荊州地區江陵縣發掘了一座戰國時期的楚墓,墓內出土了一批極其珍貴的絲織物。這些先秦時期的絲織物,圖案結構嚴謹,織紋及做工,繡工精巧細膩,雖經2,300餘年的埋藏,但仍保存完好,絲織物仍保持一定的結構強力。

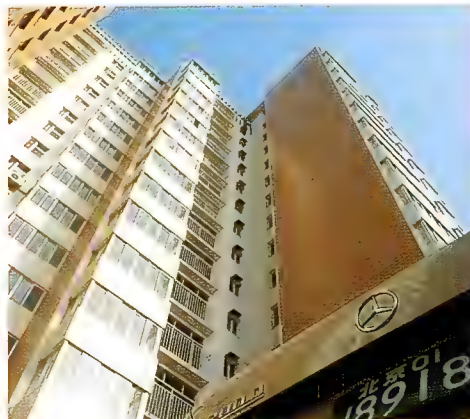
2,300餘年後的今天,湖北省的絲織業已經有了很大的發展。全省桑園由1985年的20萬畝發展到1990年的40萬畝,產蠶量也由1985年的8萬市擔增長到1990年的12萬擔。特別是近三年,外貿企業推行經營承包責任制,大大提高了湖北絲綢公司廣大職工的工作熱情,公司出口創匯額年年均有增長,出口地區、國家不斷擴大,在提高原有產品質量的同時,不斷推出新品種,并尋找可供出口的新貨源。昔日的楚綢、貢品桑絲,今天將再顯風姿。

近三年,湖北絲綢出口創匯總額為5887萬美元,其中蠶絲類商品佔出口總額的56.8%,綢緞類商品佔出口總額14%,繡雜品佔7%,服裝成品佔22.4%。特別是服裝成品出口發展投資,1990年上升為33.56%。1991年6月22日,經貿部計劃司和國際商報聯合排出1990中國進出口額最大的500家外貿企業,在海內外引起極大反響。我公司在此排列名次為第377位。而在絲綢傳統內則名列第九位,進出口總額為2779萬美元。現在,我公司已形成蠶、絲、綢、服裝成品出口一條龍,將在已有成績的基礎上,再創新水平。



地址：中國武漢市黎黃陂路36號 Add: 36 Li Huang Pi Road, Wuhan, China
電話/Tel: (027) 213263 電掛/Cable: 0608 WUHAN
電傳/Telex: 40174 CSCHB CN 傳真/Fax: (027) 212162
郵政編碼/Postcode: 430014

The first enterprise of property development for foreigners in Beijing



The first property development enterprise for foreigners in Beijing. Beijing North Star Real Estate Corporation

The corporation is now offering Overseas Chinese Apartments and Beijing Hui Yuan Apartments located in the XI Asian Games Athlete Village for sale.

* Beautiful environment and convenient location: The apartments are just 9 km. from Tian An Men Square, 20 km. apart from the capital's airport and have such facilities as shopping centre, restaurant, parking lot, bank, recreational palace and office building.

* Residential and Business Apartments.

* Health centre, beauty salon, Karaoke and indoor all-weather swimming pool are also available.

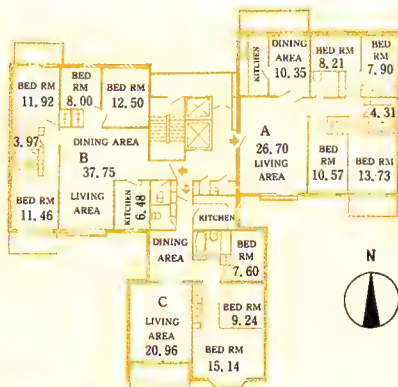
* Round-the-clock hot water and security service are offered.

* Ownership can be inherited, transferred, rented and mortgaged.

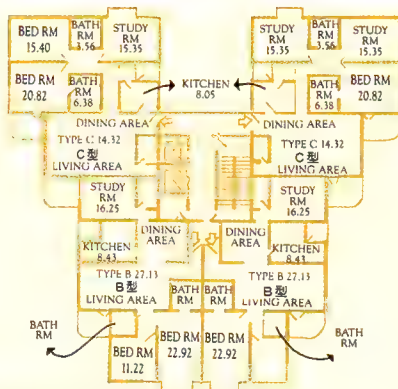
* The Trust and Consultant Corporation of the China Bank and Hongkong Commercial Bank can offer mortgage loans up to 70% of the total house value and on repayment terms of up to ten years.

Basic Price: US\$136,000 per suite.

Floor Area: From 125 square meters (3 bedrooms and 2 living rooms) to 203 square meters (4 bedrooms and 2 living rooms). Various types of flat are available.



Overseas Chinese Apartments



Beijing Hui Yuan Apartment



Beijing North Star Real Estate Corporation

Address: Building 6, Block 3 Anhuili, Chaoyang District, Beijing China
Tel: 4911206/4910643 Fax: 4910678
Post Code: 100101



國家金質獎產品

虎頭牌電筒
TIGER HEAD
FLASHLIGHT



中國廣州市電筒工業公司出品

地址：中國廣州市中山七路恩龍里30號

電話：總機8814971轉各部門

經理室：8813492

銷售科：8813493

進出口業務部：8814850

圖文傳真：(8620)8814850

郵政編碼：510170

電掛：9853 電傳：44744 GZFLA CN

MANUFACTURED BY GUANGZHOU
FLASHLIGHT INDUSTRY CORP. CHINA

ADD: 30 ENLONG LANE ZHONGSHAN RD (7)
GUANGZHOU CHINA

TEL: 8814971. TELEPHONE EXCHANGE CONNECTS

ALL DEPARTMENTS

MANAGER'S OFFICE: 8813492

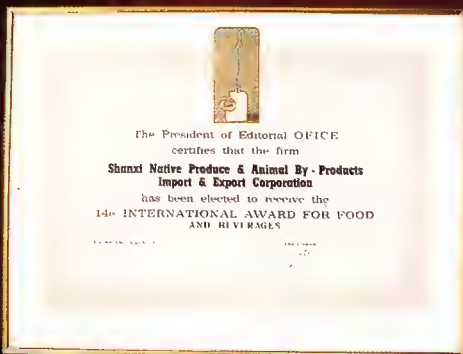
SALE DEPARTMENT: 8813493

IMPORT & EXPORT DEPARTMENT

FAX: (8620) 8814850

POSTAL CODE: 510170

CABLE: 9853 TELEX: 44744 GZFLA CN



Winner of the 14th International Foods and Drinks Grand Prize



**SHANXI NATIVE PRODUCE AND ANIMAL BY-PRODUCTS
IMPORT AND EXPORT CORPORATION**

Add: 11, North Fero Yuan Road, Taiyuan, Shanxi, China Tel: Taiyuan 443572
Cable: Taiyuan 3964 Tlx: 28022 SNAC CN Fax: 86-0351-440057

山西地毯 SHANXI CARPETS



SHANXI NATIVE PRODUCE AND ANIMAL BY-PRODUCTS
IMPORT AND EXPORT CORPORATION

Add: 11, North Tao Yuan Road, Taiyuan Shanxi, China Tel: 442085
Cable: Taiyuan 3964 Tlx: 28022 SNAC CN Fax: 86-0351-440057

Ningbo:

Where History is Everywhere

PHOTOS BY MA YIU CHUN
ARTICLE BY SHI RENHE

Located on the East China Sea, Ningbo in northeastern Zhejiang Province is also at the convergence of the Yuyao River, the Fenghua River and the Yongjiang River. Formerly one of the important seaports of the ancient "Silk Road of the Sea", it is now one of the fourteen coastal cities open to foreign countries in China today. All of this serves as ample testimony to the benefits accrued thanks to its favourable geographic position.

In 1973, the ruins of a village in the Neolithic Age were discovered at Hemu Ferry on the Yuyao River, some twenty kilometres west of Ningbo. Two dozen such sites in the vicinity belong to a culture which existed during the fifth and fourth millennia B.C. Remains of cultivated rice, paddles, pottery decorated with incisions, wood building members and a ship model made of black pottery tempered with charcoal, suggested an advanced culture which had even developed art and a degree of opulence.

Centuries of Commerce

Ningbo City, which is now divided into five districts, consists of the old city and the new city. The new city is divided by the Yongjiang River, with its northern bank being Zhenhai District and its southern bank Beilun District.

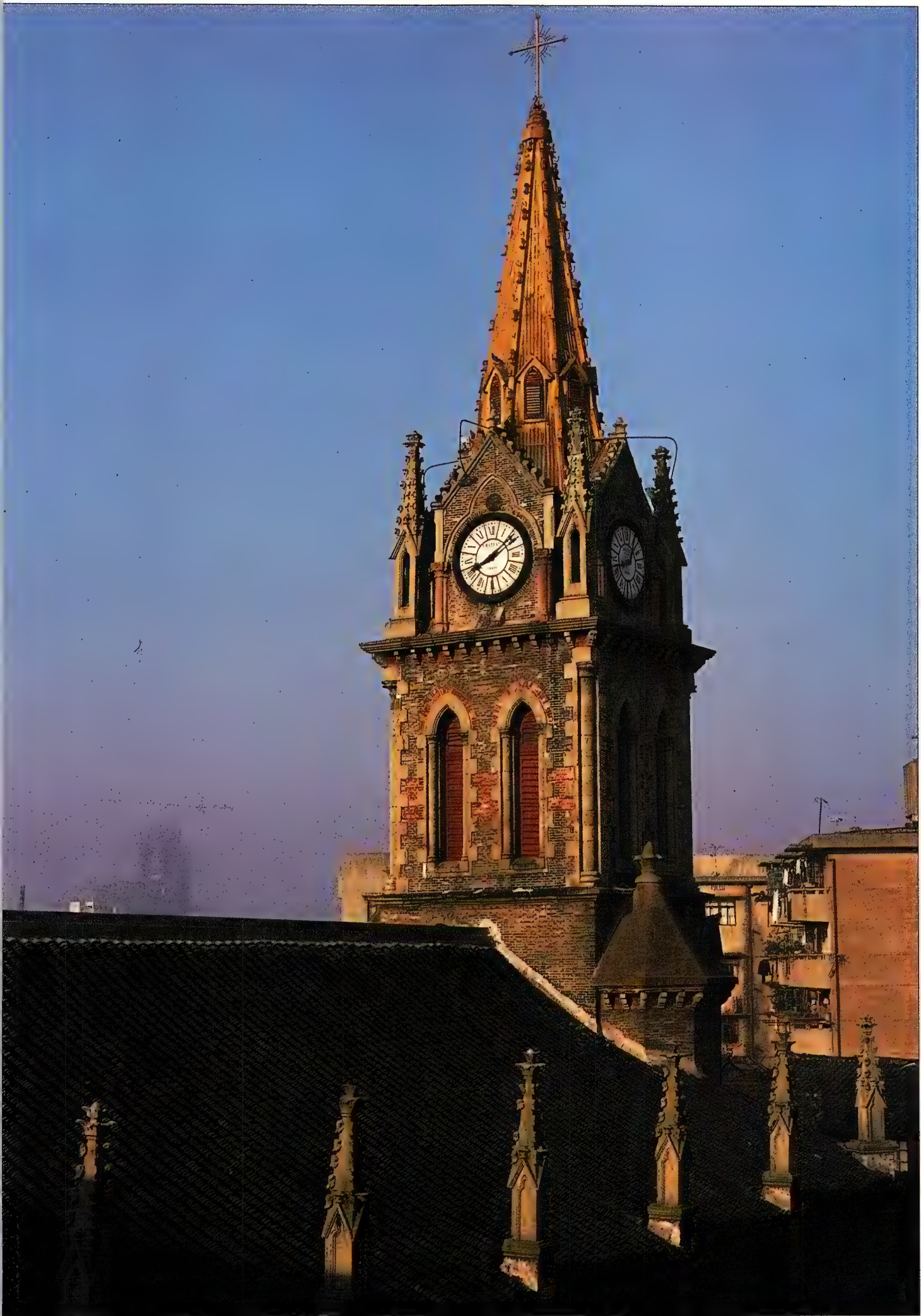
An old saying of "No other place in the world is better than Jingxia in Ningbo" has been handed down for many generations among the Ningbonese reflecting pride in their hometown. Located in the area between Lingqiao Bridge and Xinjiang Bridge, Jiangxia is the most prosperous part of Ningbo, covers part of Jiangxia Street near the left bank of the Fenghua River and the Jiangxia Park. The area along the river in the past used to be the site of the ancient seaport. An official office for merchant ships was set up here in the Song Dynasty (960-1279). During the Tang and Song Dynasties, it was from this port that Chinese products of silk, pottery, porcelain, wooden handicraft articles, medicinal materials, tea and so on together with Buddhist scriptures and figures of Buddha, were shipped steadily via the mouth of the Yongjiang River to Japan, Korea, Southeast Asia, and even as far as to the Middle East and some countries in Africa and Europe. In the vicinity of Lingqiao Bridge, there is still a Persian Lane, once a compact community for Persian merchants during the Song Dynasty; the residence used to receive Japanese envoys in the Ming Dynasty, at the time when Ningbo was the sole port authorized for contact with Japan, is situated in Junzi (Gentleman) Street.

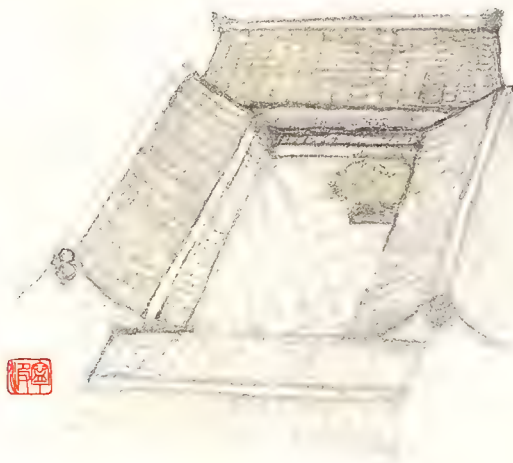
Many old streets, lanes and houses with traditional quadrangle



◀ **The Yuyao River and the Fenghua River have converged into the Yongjiang River. This "Sanjiangkou (Three River Mouth) is the most prosperous commercial area in Ningbo (by Wang Xiongming).**

▶ **The Roman Catholic church standing in Jiangbei District has predominantly Gothic style architecture.**





style architecture are well preserved in Ningbo city proper. From the names of streets and lanes like Yaohang (Medicine Shop) Street, Zhanchuan (Warship) Street, Dongjiao (East Sedan Chair) Street, Muhang (Timber Shop) Road, Tiemao (Iron Anchor) Lane and so on, one can understand the long history of finance, commerce, ship-building industry and handicraft industry in Ningbo.

The ancient network of water communications, comprising scores of waterways inside Ningbo and the so-called "three rivers and six ponds" outside, can be identified by visiting the places like Lianqiao (Lotus Bridge) Street, Cangqiaotou (Cang Bridge End) and so on.

City God Temple Now a Large Bazaar

On the north side of Zhongshan Road, located in the most prosperous and lively part of the city and lined with shops, one can find the drum tower. Known as Haishu (Sea Brightness) Building, orig-

inally built in the Tang Dynasty (618-907), the drum tower is currently used as an exhibition, on top of which an ancient three-storey building in nine-ridged style is still preserved. A bell tower with a strong Western flavour is built next to its roof, which has formed an image of "East meeting West".

City God Temple, situated at the east end of Shixue Street, was first built in 1371 during the Ming Dynasty. The existing temple hall was rebuilt in 1884, however, the temple has recently been converted into a large bazaar, offering imported goods like fashionable sports shoes, clothes and other merchandise. A snack bar and restaurant are also housed inside the bazaar, in counterpoint to the existing quaint building.

Even Zhuangyuan Restaurant Has Its Legend

Speaking of the food, the old Ningbonese habitants would undoubtedly take delight in talking about the ten famous dishes of



In the old city of Ningbo proper, the majority of the houses are in the quadrangle style of the south of the Yangtse appearing simple and tasteful.

Dawn is breaking. The owners of stalls selling flowers and birds at a market in Shangshu Street are already greeting a new day.



▲ In a comfortable morning, a cat is enjoying the warm sunshine.

◀ The small lane flanked by classic architecture has become a good place for children to enjoy themselves.





Zhuangyuan Restaurant and the lard stuffed dumplings of "Gang Ya Gou" (Vat Duck Dog). Zhuangyuan Restaurant, with Ningbo cuisine, has a long history. Legend has it that a successful candidate in the imperial examinations at the provincial level was once on his way to the capital to sit for examinations. When he passed by Ningbo, he ate in a restaurant a dish of "soft-shelled turtle with crystal sugar" which was so delicious that he asked a waiter for the name of the dish. The waiter, very good at pleasing customers, replied the dish has the name of "unequalled in the world". It so happened that the candidate unexpectedly became a Zhuangyuan, the title conferred on the one who came first in the highest imperial examination. When he returned to his hometown in silk robes, he paid a special visit to the restaurant and wrote the big characters of "Zhuangyuan Restaurant", thus making the restaurant famous far and wide.

Apart from soft-shelled turtle with crystal sugar, lightly fried river eel, yellow croaker wrapped in dried bean milk cream, fried finless eel and so on are some of the famous dishes in Ningbo.

With almost seventy years of history, Gang Ya Gou, a sweet food restaurant, is well known for selling lard stuffed dumplings. The surname of the founder of the restaurant is Jiang, with his nick name called "Agou" (dog). In order to solicit customers, he creatively worked on a sign for this curious restaurant name and drew a vat, a duck and a dog on the signboard. In Ningbo dialect, the pronunciation of "Jiang" and "Vat", "A" and "Duck" is similar. He was unexpectedly successful in the business thanks to this innovative tactic and gained considerable fame. As dumplings convey symbolically the significance of reunion and fortune, it is the custom in Ningbo that people would celebrate a family reunion by

eating the lard stuffed dumplings during the Spring Festival. Nowadays, Ningbo dumplings can be found far and wide throughout China; even as far afield as the South China merchandise shops selling delicacies from the area in Hong Kong, Ningbo dumplings can be bought throughout the year.

Ningbo's People

Many people hold the view that the Ningbonese are good at managing business. There is a saying with a long history that "a market cannot be formed without the Ningbonese". About more than 300,000 people who are from Ningbo and their descendants live in 62 overseas countries. Among them more than 800 people are industrial and commercial tycoons, famous scientists and noted public figures. The hometown of the late Mr Y.K. Pao, a shipping tycoon in Hong Kong, is Zhongbao Village, slightly more than ten kilometres northeast of Ningbo City.

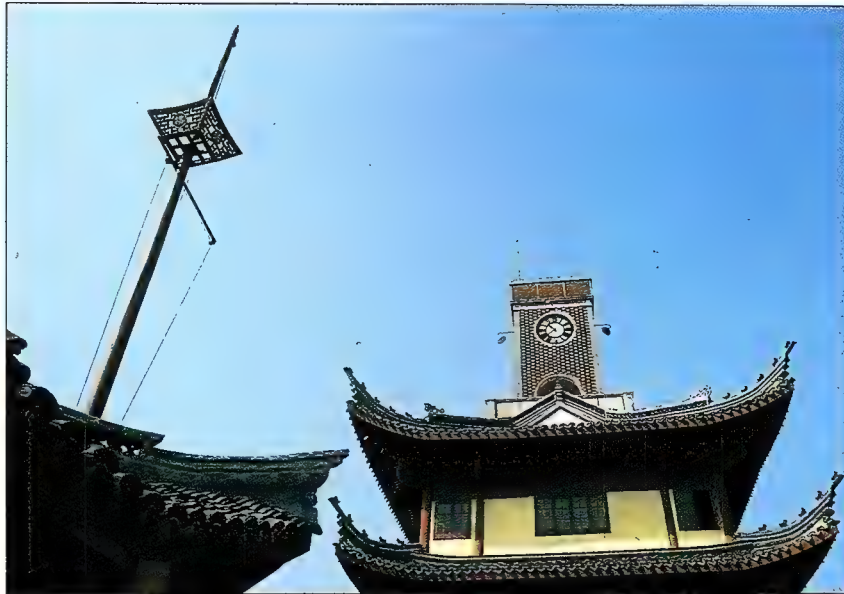
Ningbo University, established with funds donated by Mr Pao, is situated at Zhongcun Village, several kilometres away from Zhongbao Village. In the Ningbo Teacher's College, which is to the right of Ningbo university and located facing the University, there stands a library, donated by Mr Run Run Shaw, a movie mogul in Hong Kong, who is also from Ningbo.

Historically Strategic Zhaobao Mountain

Several key scenic spots in Ningbo are all scattered around the area surrounding Ningbo more than ten kilometres away from the city. It takes about thirty minutes by car eastward from Ningbo University along Zhenhai-Ningbo Highway to reach Zhaobao (Drawing Valuable) Mountain in Zhenhai, which is a strategic point over



Pedicabs can be seen everywhere in Ningbo. The service charge is much cheaper than that of taxis.



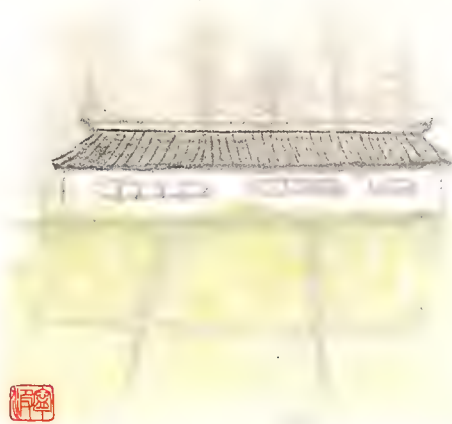
► The building style of the drum tower is very much Chinese, but is topped by a bell tower with Western style architecture.

▼ Ningbo is next to Zhoushan Archipelago, one of the three big fisheries in China. Stalls selling dried seafood can often be seen in the street.



▲ Intense popular demand for sports shoes has swept East China, it is no wonder that the street is lined with shops selling sports shoes.

◀ More and more quality goods shops selling Western greeting cards and small decorative items have appeared in Ningbo, which are appreciated by the young people.



looking the north bank at the mouth of the Yongjiang River and also commands an important waterway coming in and out of Ningbo.

The original name of Zhaobao Mountain was Houtao (Waiting for the Tide) Mountain, the foot of which used to be the anchorage for trading vessels coming to Ningbo in the past; thus the name of the mountain was changed to Zhaobao Mountain as Zhaobao means to "draw money and valuables". In order to guard against raids by Japanese pirates, Weiyuan (Power from Afar) Walled City was built in 1560 at the top of the mountain. It measured 503 metres in circumference and six metres in height with 160 crenelations. At the west side of the mountain, more than ten stelae from the Ming and Qing Dynasties testify that Zhaobao Mountain was a strategic point in coastal defense during history.

Important to Buddhism

Eastern Zhejiang has for more than a millenium been a hotbed of Buddhist activity as is proven by some of its ancient temples. Ayuwang (Asoka) Temple and Tiantong Temple are perhaps most significant in this regard.

Located about twenty kilometres west of Ningbo on the slope of Yuwang Mountain, Ayuwang Temple containing a relic (sarira) of Sakyamuni was actually built in 425 during the Southern Dynasties in honour of Indian King Asoka. The chip of the parietal bone is kept within the fine altar-top stupa housed within the Sarira Hall. Within the temple, calligraphies of the Song emperors attract particular interest. Also noteworthy are the temple's collection of Buddhist scriptures.

Tiantong (Heavenly Attendant) Monastery is an imposing edifice



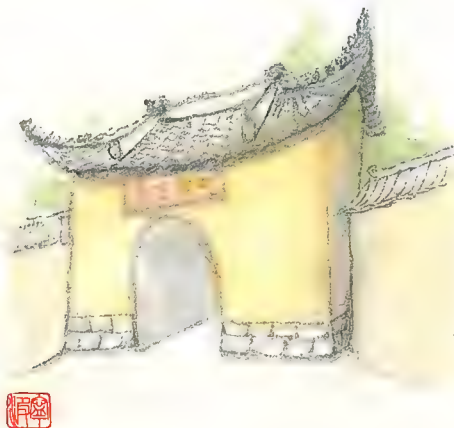
Ningbo City God Temple has turned into a bazaar, in which Maitreya has been forgotten under the eaves.

Baotuo Monastery on Zhaobao Mountain of Zhenhai is housed with the image of Avalokitesvara. Many pilgrims often come here and prostrate themselves in worship (by Ren Jing).



▲ Mr Y.K. Pao's ancestral home inside Zhongbao Village is solid yet elegant.

◀ Ningbo University has its unique external form in its architecture. Two wings of buildings have been linked by this so-called "South Heavenly Gate".



face impressively positioned on the slope of Taibai Mountain, 30 kilometres east of Ningbo. It was built in 732 during the Tang Dynasty. Tiantong Temple was destroyed and subsequently rebuilt several times, but several large halls have been preserved. Inside these halls, rare and sacred Buddhist sutras and paintings are stored. The temple was pivotal in the development of Buddhism in Asia. During the thirteenth century a group of Japanese led by the monk Dogen (1200-1253) studied here and founded the Soto-shu sect, which has many believers in Japan to this day.

Other Contributions to Culture

Outside the realm of Buddhism, other sites around Ningbo represent noteworthy contributions to the development of Chinese culture. The Baoguo (Safeguard the Nation) Temple complex is located fifteen kilometres from Ningbo on the slope of Lingshan Mountain. The main hall, Mahavira Hall, was built in 1013. Nearly a thousand years old, it represents the oldest wooden structure still standing in Zhejiang Province.

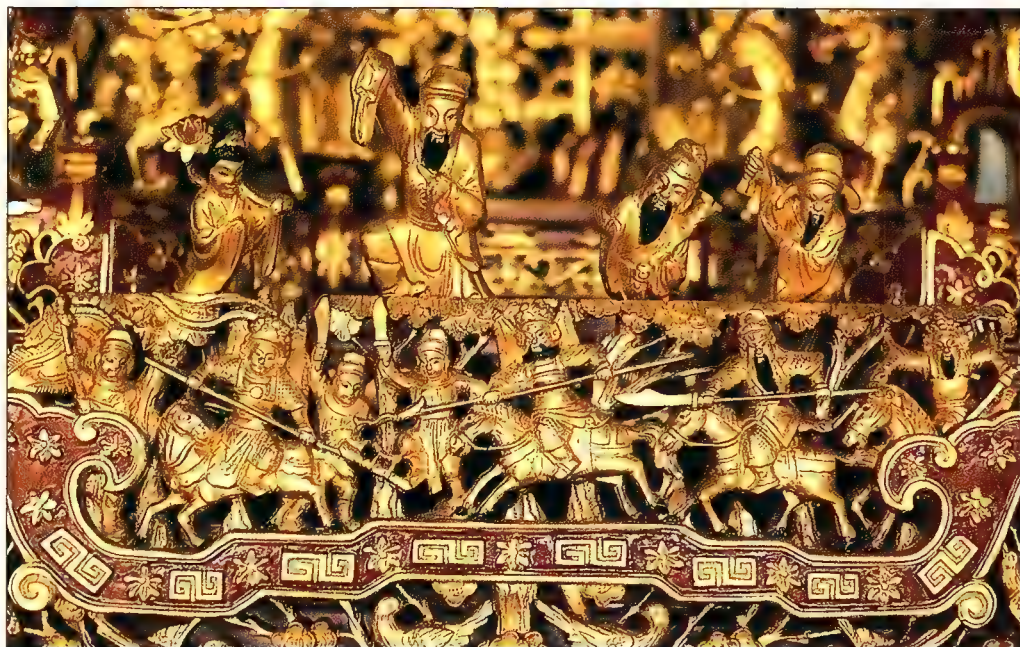
According to some, inside the hall birds dare not perch, rats dare not stay, spiders dare not knit webs, insects and ants dare not build nests. After many years of study, experts have held that this phenomenon has something to do with yellow Chinese juniper which was used to build the hall. This kind of wood is not only solid but also contains aromatic oil. Man cannot sense its special smell, whereas animals can and avoid it.

In the western section of the city is the Tianyi Pavilion, perhaps the oldest private library in China. Belonging to the high ranking Ming military official Fan Qin, the library was built between 1561 and 1566 and once stored over 70,000 volumes of books. The building is set in a landscaped garden of rockeries, ponds and bamboo groves in the Jiangnan or southern style.

Recent discoveries suggest that the Ningbo area was a ceramic production centre of some note. The Yue Kiln in Yuyao was established during the Jin Dynasty (265-420) and flourished during Song times. The grey-green celadon was treasured by contemporary collectors in China and even overseas in Japan, India, the Philippines, Persia and Egypt.

Apart from these historical and cultural sites of interest, on the outskirts of Ningbo there are many scenic spots to see. Xuedou Mountain offers a panorama of beautiful views. Dongqian Lake has been celebrated for its scenery since the Spring and Autumn Period (770-476 B.C.) when Fan Li, an official lived here in idyllic seclusion with Xishi, a matchless beauty of that time. Xikou Town provides a tranquil setting for a quick getaway. For the weary traveller, there are hot springs at Nanxi. As might be expected from its tradition, Ningbo is also renowned for its handicrafts: The area also produces juicy honey peaches and special variety of bamboo shoots from Fenghua, oranges from Zhenhai and red bayberries from Yuyao—all well known throughout China.

Translated by Chen Hansheng



Wood engraving in Ningbo is famous for its exquisite handiwork as one can see from this sedan chair.

Dongqian Lake, located on the southeast outskirts of Ningbo, is the location by which Fan Li of the State of Yue, a well-known official under a feudal ruler of the Spring and Autumn Period, once lived in seclusion with a young beauty named Xishi. Dongqian Lake as seen today retains the flavour of the celebrated water country in the south of the Yangtse.

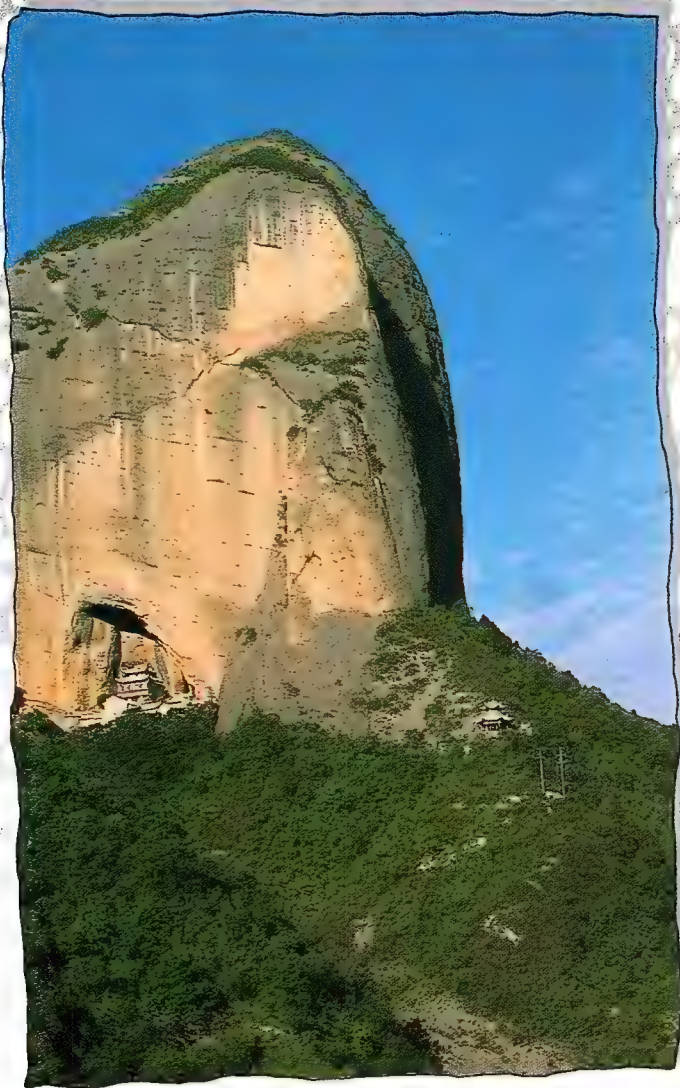


The remains of Sakyamuni kept in the Ayuwang Temple is usually not shown to the general public (by Guo Yiqing).



▲ The structure of the caisson ceilings of the hall in Baoguo Temple is peculiar; the pillars of the hall are in an unusual shape rarely seen (Wang Xinhui).

◀ Every day, a continuous stream of devotees is seen coming to the Ayuwang Temple to worship, among them many farmer women living on the distant outskirts of the city.



Weathered and eroded for years, the huge rock-like isolated peak of Lianhua Hill seems to be chopped into two by a huge axe. It looks grotesque from all angles (by Zhang Baoxi).

Grottoes in Water-Curtain Cave

ARTICLE BY BAI BEI

In the Luban Valley 25 kilometres north of the county town of Wushan which is to the south of Lanzhou, the capital city of Gansu Province, there is the Water-Curtain Cave. It is so named because the waterfall in front of the cave looks like a water curtain. But such a scene occurs only after rains. Inside this cave there are some Buddhist grottoes and a temple—the Lashao Temple, which were first constructed in 559 during the Northern Zhou Dynasty. The then provincial governor, Weichi Jiong, who advocated Buddhism, chose this cave as the site of the Lashao Temple and had a 36-metre-high sculpture of Sakyamuni caved on the cliff; thus, the place attracted many Buddhist followers. According to Buddhism, grottoes are places in mountains or by rivers for meditation and other Buddhist activities. They are different from ordinary temples and monasteries in that they are located in cliffs in mountains or by rivers. Stone chambers or natural caves are filled with sculptures of Buddhas and



This mural of Bodhisattvas on the west wall of the Lashao Temple was created during the Northern Zhou Dynasty. Though slightly peeled off, it is still brilliant.



Temple was painted during the Western Zhou period (by Yue Banghu).



Sitting cross-legged in the Water-Curtain Cave, this old Taoist priest is meditating (by Chapman Lee).

Bodhisattvas, and murals depicting various kinds of Buddhist stories are painted on the walls.

Leaving the county town of Wushan, the bus turns northwards at the town of Luomen and travels upstream beside the Xiangshui River. The road ends in a valley and the bus has to continue on along the dried-up flood plain. Despite the roughness, the gravel riverbed is rather wide and cars can run freely on it except during the flood season.

It is said that for ages people have been travelling

along this flood plain going to the Water-Curtain Cave to worship Buddha. It is the only route, but it keeps shifting — on the left of the river one year and on the right another due to the scouring caused by the floods.

Reasons for Building Grottoes in Water-Curtain Cave

The Water-Curtain Cave with its grottoes is hidden away among remote mountains. There is only a sparse population and the cave is inaccessible in the rainy season when the river is in flood. Why did the ancient people construct grottoes in such an area? According to Buddhist doctrines, during a pilgrimage to holy places to worship Buddha, dauntless spirit and devotion is required of the Buddhist followers. Accordingly, grottoes are usually constructed in areas far away from civilization with difficulty

of access. The geographical conditions of the Water-Curtain Cave meet such demands. The cave is in fact one among the many Buddhist grottoes in the Luban Valley (or the Great Buddha Valley), whose central point is at the foot of the Lianhua (Lotus) Hill, where looking up one finds sheer precipices and overhanging rocks everywhere. The rocks seem about to fall at any moment, which thrills the adventurers.

As a matter of fact, the towering lie of the Lianhua Hill is not due to its height but to the crack on the peak which cuts the peak in two. The topography of an isolated peak standing upright was formed gradually by weathering and erosion during several geologic periods and is termed as "Danxia Landforms" in geology, which is named after the typical topography of the Danxia Mountains in the northern part of Guangdong Province.

The Water-Curtain Cave Grottoes are constructed within a natural cave which is 30 metres in height, 50 metres in length and 20 metres in width. Water oozes out of the wall of the cave and on the ground there is a well whose water is rather sweet. It is said that such a fairyland is an ideal place for sitting in meditation.



During important Taoist ceremonies, altars are set up and Taoist doctrines are preached in the Taoist temple outside the Water-Curtain Cave (by Yong Tao).

As the years go by, some murals painted in the Northern Zhou Dynasty (557-581) inside the grottoes have peeled off. The ones that are still in good condition are those painted on the left hand side of the cliff outside the cave. These murals, despite their exposure to the elements, are still bright and lustrous. This is because they are painted with mineral pigments made of malachite, azurite and cinnabar.

Most of the murals are about preaching Buddhism. The present-day densely painted cliff was the result of successive additions of murals by various donors.

Mural About Preaching Buddhism

These murals depict the images of Sakyamuni, founder of Buddhism, teaching his disciples on various occasions and in various places. They follow a regular pattern and are divided into the upper, middle and lower parts. The middle part is devoted to the image of Buddha standing or sitting in samadhi, with two of his disciples and two Bodhisattvas standing on each side; in the upper part of the mural there are images of Apsaras (female nature spirits), the donors and small Buddhas sitting in two vertically parallel lines. This arrangement aims at heightening the solemn atmosphere in which Buddha preaches his doctrines to his attentive disciples in the midst of heavenly music. The lower part of the mural depicts the images of the donors or benefactors.

As regards donors, they were characters of the real world, who, in order to seek immortality, had found sustenance in the Buddhist belief of transmigration and so had their images painted in the murals. The images of the donors in the Northern Zhou murals are attired in the typical narrow-sleeved, short robes of the Xianbei nationality (a minority nationality living in China's northeast at that time). Some are riding on ox-carts. This reflects the efforts of the Northern Zhou dignitaries to advocate the restoration of Xianbei's former ways.

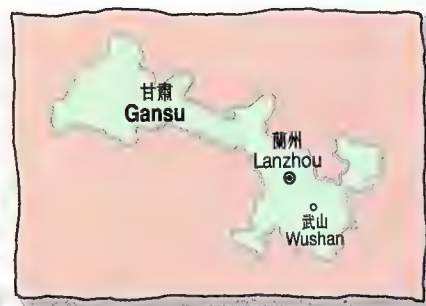
No one knows why, but today the Water-Curtain Cave has become a place for Taoist activities. Outside the cave there is a Taoist temple. Whenever an important Taoist ceremony is held here, Taoists from nearby counties would set up altars and preach Taoist doctrines. The cave is filled with smoke curling up from incense sticks and candles, and is visited by followers in an endless stream. When night has fallen, murmuring chants and ringing bells reverberate across the valley.

Translated by Chen Jiaji

This Song Dynasty (960-1279) mural depicts a scene of preaching Buddhism. The images include Bodhisattvas, Apsaras and the donors (by Yue Banghu).



The relief of an awe-inspiring lion on an enclosing wall of the Taoist temple (by Yong Tao)



Evolution of Ballet in China

Reflecting Events on a Larger Stage

PHOTOS BY CHAN YAT NIN ARTICLE BY M. KWAN



Fatally attracted to Juliet, Romeo finds himself alone with her for an enchanted moment in a corner and they dance ecstatically together.

As a ballet devotee, it seemed that I entered the new decade in fine form. Even before *The Sleeping Beauty* was resurrected in a new production by the New York City Ballet, which is characterized by the twentieth century neoclassical style of George Balanchine, Shakespeare's star-crossed lovers, *Romeo and Juliet*, befell their tragic fate in China.

In 1989, China Travel Services (Holdings) Hong Kong Ltd. decided to celebrate the thirtieth anniversary of the Central Ballet of China by sponsoring a feature-length classical ballet. In 1990, *Romeo and Juliet* premiered in Beijing during the Asian Games, and later was staged in Guangzhou, Shenzhen and Hong Kong. With this production, China's ballet entered a new stage with promise of even greater things to come.

Classical ballet in China had until the mid-1980's advanced by fits and starts. The first full-length ballet produced in China was Tchaikovsky's masterpiece *Swan Lake*. This ballet was performed by the students as well as the teachers of the Beijing Dance School in 1958. The following year the Central Ballet of China was established. This was the country's first national ballet company, but its history is short when one considers the long and prolific history of ballet in Europe.

Sporadic Development

Prior to this time, a few private ballet schools were set up in China as early as the 1930's, but these efforts failed to take root due to the social environment. The opening act for the development of ballet in China was in 1954 when the Beijing Dance Academy was set up. The academy can be considered the first dedicated dancing school in China. The roster of instructors include at least six dancers from the former Soviet Union. Pyotr Andreievich Guser was the leading luminary of this group who trained China's first generation of ballet teachers, dancers and choreographers. The evolution of ballet in China was thus strongly influenced by the Russian school reflecting events on the large world stage. The most famous Chinese dancer of this period was Bai Shuxiang who had shown a steely resolve to master the most demanding techniques. Her dedication paid off when she became the first ballerina to dance in *Swan Lake* when the ballet debuted in China (see box).

In the sixties, China began to produce its ballet with Chinese themes. In 1964, the most famous modern Chinese ballets appeared, *The Red Detachment of Women* and *The White-Haired Girl*, both of which are technically difficult to perform.

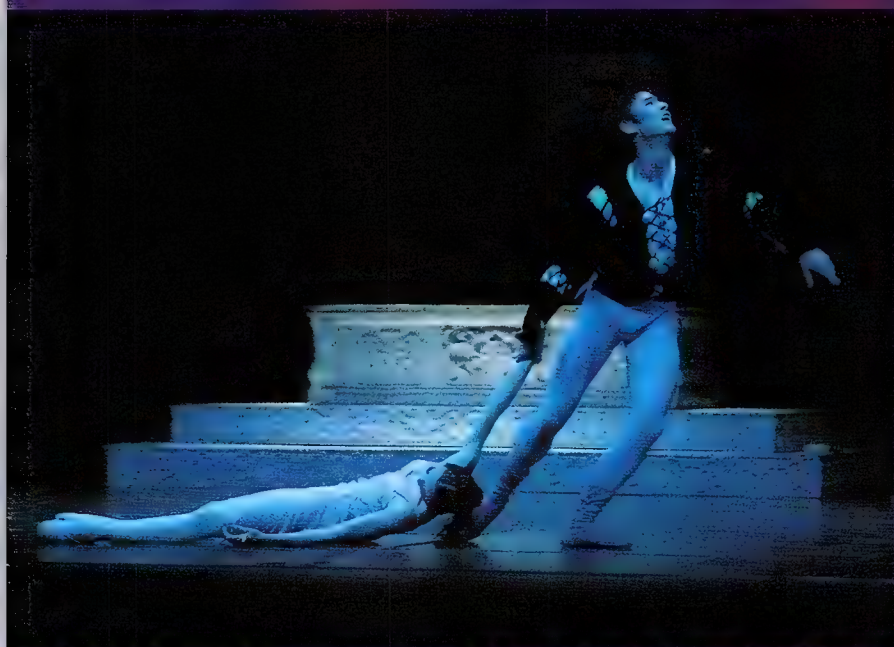
It was nearly twenty years before ballet in

China was taken seriously and competent performers emerged. The primary role was played by the Central Ballet of China. In terms of creativity, standards of techniques and abilities of the dancers, the Central Ballet blossomed.

It seemed only yesterday when during a tour of the former Soviet Union, Guser,



The underlying hostility between younger members of the two families at odds has spilled over into open fighting between Montague and Capulet, the heads of the families.



The pas de deux in the crypt is an apparent danse macabre as Romeo tries to revive the ostensibly dead Juliet and dances with the body.

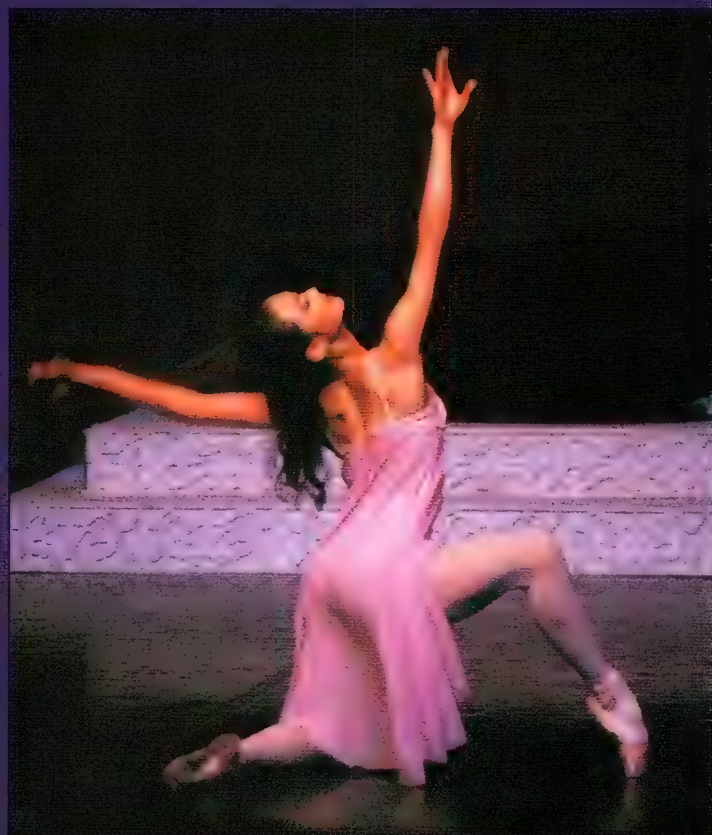
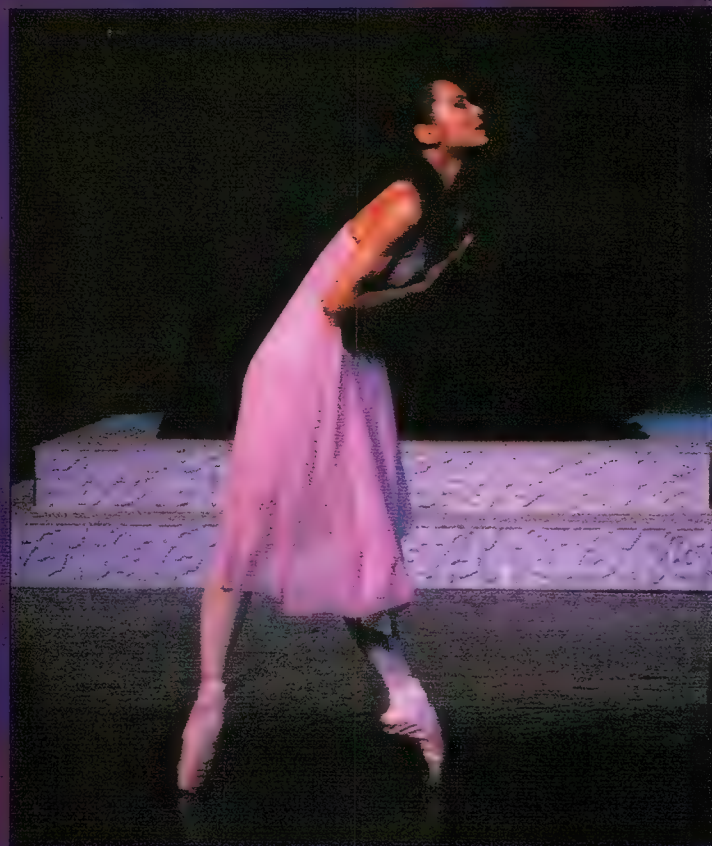


In Juliet's bedroom the lovers rise as dawn breaks to dance ecstatically and erotically, but later writhe in anguish as Romeo is exiled for killing Capulet's nephew, Tybalt. Pan Jiabin and Li Ying, who are married to each other in real life, form a perfect partnership to provide a truly moving performance.

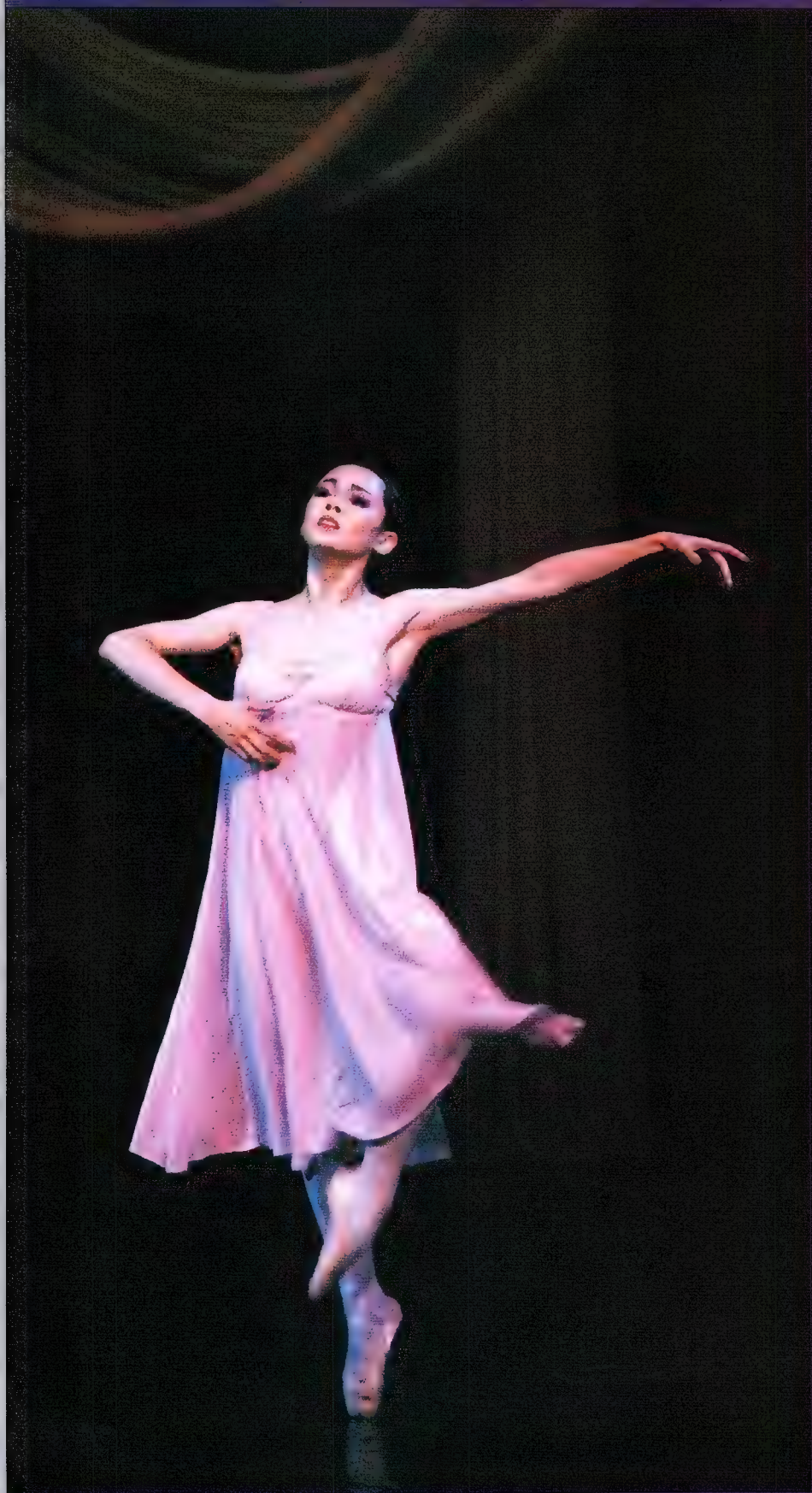
China's ballet teacher during its initial period, praised China's ballet for achieving the results of a century's toil when it had but a history of thirty years. This comment has been no small source of pride for the Central Ballet. The company now has every reason to look forward to a brighter future as this production of *Romeo and Juliet* has brought new hope that future potential stars shall soon arise.

This Tragedy — A Reason for Hope

The company had long wished to produce *Romeo and Juliet* and once China Travel Service (Holdings) Hong Kong Ltd. had agreed to sponsor the entire production which cost in excess of ¥500,000, the company immediately began preparations. The American dancer, choreographer and teacher Norman Walker was commissioned to choreograph and direct the new ballet. He previously had



The choreography of this ballet — *Romeo and Juliet* — has broken through traditional pattern by adding the movements of modern dance to fully reveal the emotion of the characters. Here, just before Romeo is to be exiled, the young lovers cannot bear to part. The overwhelming emotion is vividly portrayed, thanks to the melding of artistic expression of ballet and modern dance.



produced the ballet *In the Mountain Forest* for the company. According to the company's Deputy Director, Zhao Ruheng, who was also a member of the country's first generation of ballet dancers, Mr. Walker expended considerable energy creating a version best suited to the talents of his Chinese dancers. This production, like most of the more famous full-length versions, was based on the music of Prokofiev. After more than two months of intensive rehearsals during the hottest summer months in Beijing, the ballet at last made its debut.

The ballet was a rousing success with its Chinese audience. The positive audience response could be attributed to the fact that emotional love stories always strike a chord in the Chinese heart. According to a member of the company, even children in Guangzhou could understand the plot and empathize with the strong feelings expressed.


Recently young and carefree, Juliet is now torn by love and fear, and is now determined to choose her own fate as she prepares to take a drug to induce a deathlike sleep. Li Ying and Wang Shan are the Juliets in this emotional modern solo dance.



As for the performers themselves, the younger principal dancers considered that the modern interpretation and an emphasis on characterization and emotion differentiated this ballet from the other classical ones that they had performed. Most of the *pas de deux*, as in the balcony scene, in the bedroom and by the crypt, were the most evocative choreography that the Central Ballet's young dancers had ever enacted.

Apart from the more seasoned performers such as Zhang Dandan, who played one of the Juliets, and Wang Caijun, who danced the part of Tybalt, the company's young stars were sufficiently skilled to give credible renditions of *Romeo and Juliet*. They are all in their early-to-mid-twenties and had graduated from the Beijing Dance Academy into the Central Ballet. Pan Jiabin and Li Ying, who got married when they were working on this ballet, were intense and moving in their portrayal of Romeo and Juliet. In an example of life imitating art, their partnership on the stage has always been solid since their days as students. The fluid Wang Shan is particularly delightful as the young playful girl. Her partner, Wei Dongsheng, had worked as a guest dancer in Canada soon after he joined the Central Ballet. Despite having suffered some unfortunate injuries, the tall Wei makes a graceful prince of some stature.

In its efforts to recruit eligible students, officials of the Beijing Dance Academy visit elementary schools every year, or sometimes every two or three years, to search for talent. As a result a few children ranging in age from eight to thirteen years old are chosen to study in the academy. Unlike the considerable number of students who major in Chinese dancing, the ballet students' options are much more limited. There are many Chinese dance groups located throughout China, but very few ballet companies. At present, there are only two other dance schools with ballet departments, one in Shanghai and the other in the northeastern city of Liaoning.

After *Romeo and Juliet*, the Central Ballet plans to revive a work which has not been performed since the mid-eighties — *The Red Detachment of Women*. The company's young stars find this ballet, about a company of women fighters on an island during the period between the late twenties and the late thirties, technically very challenging. Like *The White-Haired Girl*, *The Red Detachment of Women* is also embellished with virtuoso feats of traditional Chinese acrobatics. 

We are grateful to Ms Zhao Ruheng of the Central Ballet of China for materials and arranging interviews for this article.



The Central Ballet takes the ballet to the southern cities and Hong Kong with a troupe of over sixty dancers and an orchestra of equal size. Here dancers are applying their makeup in the dressing room before a performance.

China's First Swan

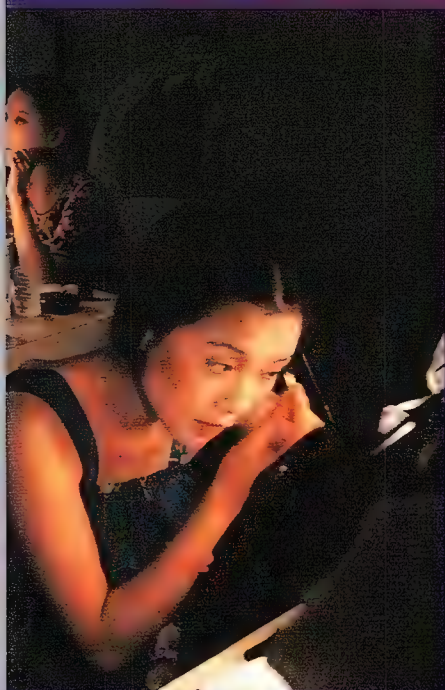
The present Associate Director of the Central Ballet of China, Bai Shuxiang, is also known as "China's First Swan", in honour of her first starring role in a full-length major ballet, *Swan Lake*. She was born in Hunan, though her family returned some years later to their native Liaoning in the northeast. Bai joined a local children's theatre shortly after 1949 when she was but thirteen. In 1954, after she had returned from a group touring North Korea, Beijing was setting up a dance school which planned to offer ballet classes. Students from all over China were chosen to be trained at the school but only sixty out of five thousand were selected. Most of the lucky youngsters did not quite comprehend exactly what ballet was, but from this group would come the Chinese pioneers of ballet.

Initially Bai was not considered the most naturally talented of these students. Her body was thought to be not flexible enough, but she was durable, and was strong-willed and industrious. After a few years she was among the top of the class.

In 1958, the academy decided to stage *Swan Lake* with the help of Gusev who had to pick the swan queen from comparative



The young lovers first meet in a ball held in Capulet's Palace. Here, Juliet joins in a courtly dance with the guests. (Photo courtesy of the Central Ballet of China)



An early performance of *Swan Lake* which has always been immensely popular with Chinese audiences.

recruits who had studied ballet for only four years. At first, Bai was considered not slim enough and too conservative in motion. But Gusev soon found out that the seventeen-year-old Bai possessed extraordinary stamina and strength in her movement. She was judged to be able to overcome her other major shortcomings in half a year's time. Bai thus came to be chosen to play the leading role in China's first full-length ballet.

Swan Lake catapulted Bai to stardom. In the following years she was the *prima donna* in ballets like *Le Corsaire* and *Giselle*, as well as the Chinese ballet *The Red Detachment of Women* in 1964.

During the tumultuous years of the sixties and seventies, Bai was also pulled from the stage for eight years. When she returned to ballet, she had missed her most productive years but managed to perform for some time before retiring backstage and moving into management.

When queried about the new production of *Romeo and Juliet*, she was effusive with praise. With its emphasis on characterization and portrayal of emotion, she believes that the experience gained in this ballet should help to raise the technical skills and overall artistic level of their dancers, especially the younger ones. The new addition to their repertoire was virtually everybody's favourite masterpiece, but perhaps for Bai Shuxiang, her greatest affection would be reserved for *Swan Lake*.



The Associate Director of the Central Ballet of China, Bai Shuxiang, who was China's first "swan queen", and most renowned first-generation ballerina.

Hunan-light always



Hi-light and Hi-light



本公司經營出口各種鞋，包括布膠鞋、運動鞋、輕便

鞋、雨靴、布鞋、繡花鞋、拖鞋、涼鞋、皮鞋、單色和雙

色注塑鞋以及嬰兒鞋，行銷世界60多個國家和地區。

本公司是經營各種輕工業產品進出口業務的專業公司，

願與世界各國客戶和朋友建立穩固的長期友好關係，並在

進行各種形式的貿易活動中提供優質服務。

We are dealing in different kinds of shoes including canvas and rubber shoes, sports shoes, light shoes, boots, cotton shoes, embroidered shoes, slippers, sandals, leather shoes, injection shoes (single or in two colours) and baby's shoes which are available for export to over 60 countries and regions throughout the world.

We are a leading import and export company engaging in all light industrial products. We earnestly wish to establish stable, long-term and friendly relations with customers and friends from all countries in the world and offer excellent service in all kinds of business activities in different ways.



湖南省輕工業品進出口公司

湖南省長沙市五一東路4號外貿大樓17樓 電話：444152, 444685
郵政編碼：410001 電掛：“INDUSTRY”CHANGSHA 電傳：98124 HNLTC CN 傳真：0731-447844

**HUNAN PROVINCE LIGHT
INDUSTRIAL PRODUCTS IMP. & EXP. CORP.**

ADD: 17/F, 4 WUYI EAST ROAD, CHANGSHA, HUNAN, CHINA TEL: 444152, 444685
POST CODE: 410001 CABLE: "INDUSTRY" CHANGSHA TELEX: 98124 HNLTC CN FAX: 0731-447844





紅燈牌鞭炮煙花

RED LANTERN FIRECRACKERS AND FIREWORKS

The "Red Lantern" Brand fireworks managed by our Holdings Corp. available in a wide range of varieties, may be divided into two main categories: the large type and toy type. According to their performance, the toy type fireworks are subdivided into many varieties: fountains, hand-held novelties, nail and hanging wheels, ground spinning wheels and jumping novelties, floral shells, parachutes, rockets and others.

They are well-produced, beautiful and attractively packaged, available in assorted designs, with P.V.C. packing, blister card, safe, giving display of radiant beauty and a clear, loud, sound effect. In recent years, the production of firecrackers and fireworks has seen rapid development, with quality much improved. Many new items are produced to meet the demands of the international market while the quantity is constantly increasing. They are exported to more than fifty countries and regions of five continents, especially the large type fireworks which have been displayed in the U.S.A., Japan, Australia, Thailand, Hong Kong and other countries and regions, and are highly appreciated by the consumers. In September, 1986, the "Red Lantern" Display shells won the "Monaco International Fireworks Show Competition.



火藥發明於中國 烟花起源於湖南



Gunpowder was invented in China
and Hunan is where fireworks originated



湖南省鞭炮煙花進出口公司

**HUNAN PROVINCIAL
FIRECRACKERS & FIREWORKS
IMP. & EXP. CORP.**

地址：中國湖南長沙市五一東路四號

電話：447825 電掛：9684長沙

傳真：444125

電傳：98162 HPFFC CN

ADDRESS: 4 WU YI ROAD E,
CHANGSHA, CHINA

TEL: 447825

CABLE: 9684 CHANGSHA

FAX: 444125

TELEX: 98162 HPFFC CN



Yuxi: Hometown of Yunnan's Tobacco

ARTICLE BY JIAN JI

Yuxi, a county capital in Yunnan Province, is located in a fertile valley 98 kilometres from Kunming. An important secondary city with diversified industries, its national reputation rests on its tobacco industry. Virtually all cigarette smokers in China are familiar on a first hand basis with Yuxi's most famous product.

The tobacco leaves produced in Yuxi are of good quality, comparable with their counterparts produced elsewhere. During the past several decades, the tobacco farmers here have

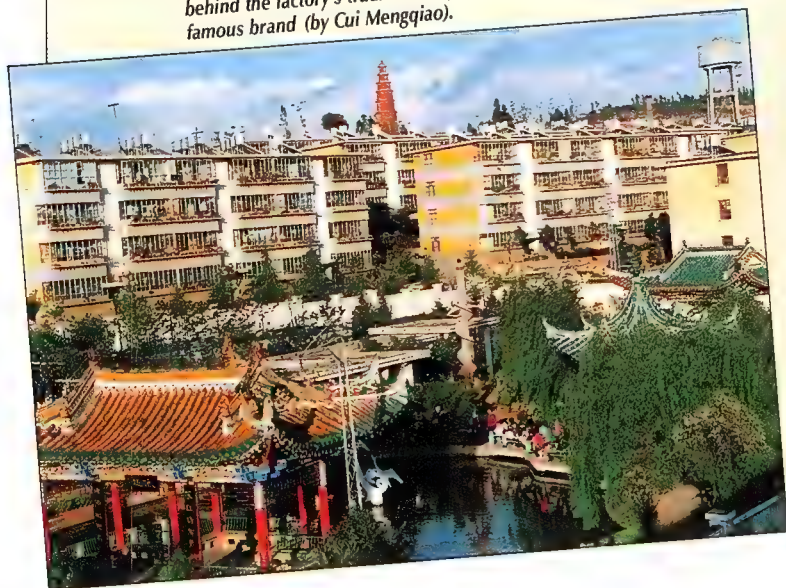


Located at the southern slope of Mount Red Pagoda and covering an area of 64 hectares including over 500,000 square metres of building floor space, the Yuxi Cigarette Factory produces more than one million cartons of cigarettes per year (by Guo Jianlin).

accumulated solid experience in cultivating tobacco. Recently they have stepped up their efforts to improve the quality of their tobacco. In addition, the climate and soil are favourable for raising tobacco. Much of the tobacco is grown in fields at an elevation of from 1,000 to 1,800 metres above sea level in red alluvial soil with rich organic content. The acidity and alkalinity in the soil are moderate, with nitrates, potassiates and phosphates in ideal proportions. In addition, the soil holds both water and soil well. The tobacco farmers now know how to rotate their tobacco crops perfectly which has increased the quantity of tobacco produced as well as the quality of leaves, and, ultimately, cigarettes as well. To take advantage of these favourable conditions, in 1956 the Yuxi Cigarette Factory was set up.

In recent years, scientific research in both tobacco cultivation and processing has served as a catalyst to facilitate tobacco farming and cigarette production as well. The Tobacco Research Institute attached to Yunnan Agricultural Academy lies in the Yuanhe District in Yuxi. The institute has an experimental plot that covers an area of 2.7 hectares. In addition, it has two big buildings used as labs. The scientists and technicians working here are engaged in research and experiments in a variety of endeavours including seed selection, cultivation techniques, control of diseases and pests which afflict the tobacco plant as well as leaf curing. They also verify the quality of tobacco leaves used in cigarette production. To develop better breeds of tobacco is one of the institute's appointed tasks. In this quest, the institute has introduced good quality seeds from other provinces as well as

The red pagoda rising in the background over the workers' quarters behind the factory's traditional style garden was the source of another famous brand (by Cui Mengqiao).



his golden tobacco locally grown will find its way into a number of different cigarettes including the Yuxi, Mount Red Pagoda, Congratulation and Ashma brands (by Guo Jianlin).



abroad and has carried out cross-breeding with plants from these seeds. Today the institute offers more than one hundred kinds of tobacco. The red "Gold Dollars" and "Spat G-28" are among the better breeds. These two varieties have been introduced throughout Yunnan and have become the principal breeds grown throughout the province.

Modern Production

Since its founding in 1956, the Yuxi Cigarette Factory has taken locally raised tobacco leaves for manufacturing a range of cigarette products and become a major enterprise in the tobacco industry within China. Utilizing the latest in technology, two different production lines have been set up. One production line is for manufacturing cigarettes from lower and middle grades of tobacco. This production line is equipped with both domestic machines and imported ones as well. Moulin 8 machines and packing machines can be found here. This production line handles everything from shredding leaves to packing.

The other newly established production line is used for producing filter-tipped cigarettes using middle and higher grades of tobacco. This production line features a division of labour. The first part is equipped with leaf shredding machines made by Hauni of Germany. This production line can turn out five tons of shredded tobacco leaves per hour. The other stage is equipped with eighteen British cigarette making machines which include Moulin MKG-5's, capable of cranking out 5,000 cigarettes per minute; and two Hauni cigarette making machines which can roll 7,300 cigarettes per minute. Ten sets



A statue of the legendary Ashma, the inspiration for one of the cigarette trademarks (by Cui Mengqiao)

of Italian automatic cigarette-packing machines complete the process.

Marketing Different Blends

As in the United States, there are a variety of blends produced to cater for different tastes and approach different niche markets. This market differentiation of the various blends of tobacco is enhanced by the colourful brand names. One example is the "Mount Red Pagoda" brand. The tobacco leaves used in this cigarette are gold in colour. The name, like many of the brands produced here, is of local origin. In this case, the trademark comes from a red pagoda located on a hill in the suburbs of Yuxi. In 1985, the Mount Red Pagoda brand was labelled as one of the nineteen famous brands of cigarettes in the country by the General Tobacco Company of China. Two other brands produced here are of similar renown: the "Ashma" brand and the "Congratulation" brand. No one can deny that these names are bound to attract attention.

The trademark of "Ashma" is based on a local Yunnan legend. Once upon a time, a maiden known as Ashma lived in the Stone Forest region. A member of the Sani minority, she fell in love with a hunter, Ahei, and was devoted to him. The locals regard Ashma as a symbol of true love. No wonder that on the occasion of a wedding banquet, the host likes to offer Ashma cigarettes to his guests.

As part of their efforts to penetrate new markets, the Yuxi Cigarette Factory has recently introduced a product to target the upscale market both domestically and overseas. The brand name selected for this new product is "Yuxi".



Ningbo

Its Port and Industry



Standing next to the Ningbo and Asia Garden Hotels, Ma Yuan Mansions houses several foreign trading enterprises.

The Beilun Harbour is one of Ningbo's three ports which have always been among the region's most important (by Wang Xiongming).



It is not without reasons that Ningbo has been designated one of China's open coastal cities. Situated in northeastern Zhejiang at the centre of the country's coastal line and backed by sheltering mountain ranges, it has long been a major port city handling foreign trade and was one of the earliest places to develop modern commerce and industries in China.

The Port of Ningbo

Naturally Ningbo's port played a key role in the formation and development of the city. It was one of the three foreign trade centres in China during the Song (960-1279) and Yuan (1271-1368) Dynasties and occupied a significant place on both the Silk Road of the Sea and the Porcelain Road, having close shipping links with Japan, Korea, Southeast Asia and Arab countries. With rich experience in foreign trade and excellent natural harbours, it was chosen in 1984 as one of the fourteen coastal cities in China to open its doors wide to the outside world.

In the same year the Ningbo Economic and Technological Development Zone (NETDZ) was set up. Lying southeast of where the

ongjiang River empties into the sea, it is 18 kilometers from downtown Ningbo and 10 kilometers from Beilun Port, facing Zhenhai Port across the river. The NETDZ covers an area of 5.44 square kilometers with good transportation links and favourable environment for investment.

Today Ningbo has been built into a multi-functional port by means of combining the former Ningbo Port with the two new ports of Zhenhai and Beilun.

Beilun has now developed into one of the most important harbours along China's east coast. An industrial zone has been established in the northern part of the district, designed for large-scale enterprises as well as facilities of scientific research, culture and the health-care sectors. The zone is also the centre of a communications network using various means of transportation. Besides the harbour itself, the Ningbo Lishe International Airport is about 10 kilometres away; a railway runs between Ningbo and Shanghai; and highways crisscross the entire area. One of the most important areas of the zone is the Ningbo Economic and Technical Development District which now has a total of nearly 500,000 square metres of workshops, office buildings and hotels.

Even though the district is officially an industrial zone, it also offers some beautiful landscapes. There are quite a number of old temples nestled amidst verdant hills here. The most famous is the Ayuwang Temple which houses part of Sakyamuni's remains. And just

across the harbour is a cluster of islands off the east coast of Zhejiang. Among them are Zhoushan and Mount Putuo, the former the largest of all and a fishing village, and the latter one of China's four sacred Buddhist mountains, with many temples and monasteries including Puji Monastery dating back to 1080.

Ningbo's Modern Industry and Agriculture

The city's modern industries could be traced back to the late 1880's when the Qing government was rather actively involved in foreign affairs. The first factory set up was the Tongjiyuan Cotton-Ginning Factory, opened in 1887 in the northern port of the city. Unfortunately the factory was later destroyed in a fire.

The time from 1900 to 1912 was the period when Ningbo's industrial development started. Factories, such as cotton mills, oil, rice and soap processing and machine-repairing facilities, that sprouted up then numbered more than a dozen. The largest was the Hefeng Cotton Mill built in 1905. Cotton yarns were produced under the Hefeng (lotus flower and bee) brand name which is still being manufactured today.

The years from 1914 to 1930 could be considered the early period of Ningbo's industry, which, despite this rather promising start, would have its ups and downs in the days to come.

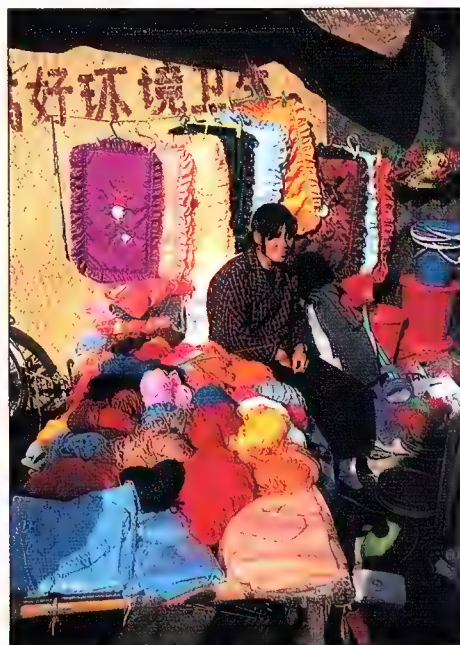


The building with its white walls and black tiles, the traditional style of the area, actually houses a marketplace complex.

By the late 1940's, Ningbo's industry was basically declining and was nicknamed the "3½ chimneys" which referred to the early Hefeng Cotton Mill, the Yongyiu Power Plant set up in 1914, Taifeng (now called Ningbo) Flour Mill which was first built in 1931 and Tongliyuan Oil Factory which after its set-up in 1906 was closed down at intervals. The rest were merely a bunch of small factories.

From these humble beginnings, Ningbo has become an important industrial base in Zhejiang Province with the development of textile, machinery, petroleum, chemical and power industries proceeding rapidly. There has also been concurrent development in the electronics industry, medical industry, metallurgy, building materials, transportation, as well as arts and crafts. With more than 7,800 factories the major products of Ningbo with markets both at home and abroad include: petroleum products, chemical fertilizer, pesticide, internal-combustion engines, transformers, tractors, copper sluice valves, water metres, white household appliances, con-

Ningbo Railway Station at the centre of the city (by Wang Xiongming)



Colourful pillowcases and woollen threads are available in the market.



The waterfront area, Jiangxia, with its modern buildings, used to be the busiest area of Ningbo in the old days when the water teemed with ships and boats which helped turn the area into a marketplace.



Ningbo cuisine offers a large variety tasty of cakes and pastries. This streetside stall is selling a kind of fried crispy doughnut covered in sesame seed that is particularly popular during Chinese New Year.

Main Foreign Trading Companies in Ningbo

Name	Name	Telephone	Telex	Fax
Ningbo Foreign Trade and Economy Relations Committee	182 Jiefang Road South 315000	366420	37027 NFT CN	0574-362298
Ningbo General Economic and Technological Development Company	72 Mayuan Road 315010	366260	37028 NPETC CN	0574-367096
Ningbo International Trust and Investment Company	Dahe Road 315040	332566	37040 CITIC CN	—
Ningbo Cereals, Oils & Foodstuffs Import & Export Corporation	118 Daqing Road South 315020	385616	37023 COFNB CN	0574-356580
Ningbo Native Produce and Animal By-Products Import & Export Corporation	176 Xiaowen Street 315010	364409	37050 NNAPB CN	0574-364490
Ningbo Textiles Import & Export Corporation	2 Changshun Road 315010	364679	37035 NTIEB CN	0574-364591
Ningbo Light Industrial Products Import & Export Corporation	175 Xiaowen Street 315010	366683	37048 NBLIT CN	0574-367985
Ningbo Arts & Crafts Import & Export Corporation	175 Xiaowen Street 315010	364548	37047 NARTS CN	0574-363859
Ningbo Metals & Machinery Import & Export Corporation	175 Xiaowen Street 315010	366565	37025 NPMM CN	0574-367807
Ningbo Chemical & Medical Products Import & Export Corporation	21 Jiangxia Street 315000	365644	37033 NPCMM CN	0574-366775
Ningbo Textile United Import & Export Corporation	33 Bailong Lane, Lingqiao Road 315000	362015	—	0574-362015
Ningbo Branch of China National Electronic Import & Export Corporation	71 Gongqing Road 315010	346145	37041 NEIEC CN	0574-363006
Ningbo Branch of China National Silk Import & Export Corporation	Jiefang Road 315000	361659	—	0574-361590
Ningbo Foreign Trade & Economy Corporation	72 Mayuan Road 315010	342664	37051 EBCNB CN	0574-363568
Ningbo Technological Import & Export Corporation	72 Mayuan Road 315010	366680	37026 NPNTC CN	0574-366650
Ningbo Branch of China National Packaging Import & Export Corporation	175 Xiaowen Street 315010	362171	37036 NPICB CN	0574-361096
Ningbo International Technological Cooperation Company	Ningbo International Seamen's Club 315010	363805	37029 NPETC CN	0574-363805
Ningbo Agency of China National Foreign Trade Transportation Corporation	175 Xiaowen Street 315010	362013	37034 NTRAN CN	0574-361103

sumer electronic goods, textiles and furniture.

Ningbo is the main base for the textile industry in Zhejiang. The textile industry is both vertically and horizontally integrated. It produces cotton, wool, silk and artificial yarn as

well as dyed and printed garments ready for wear.

Ningbo is often referred to as "a land of fish and rice". Rich in natural resources, Ningbo is also an agricultural region with its production of grain and cotton as the mainstay supplemented by animal husbandry and fishing. Rice, cotton, rape, broad bean, wheat, grass seed and vegetables are cultivated in the surrounding plains. The principal products of Ningbo's animal husbandry are pork and poultry, principally chickens, ducks and geese. Cattle, sheep, rabbits and bees are also raised. There are also vast areas for sea fishing as well as extensive inland water areas, so there are naturally abundant seafood products to be found. Among these grouper, oyster, blood clam, yellow croaker and cuttle fish are the best known.

After its opening to the outside world, Ningbo's infrastructure and industry have developed very rapidly. In recognition of its critical importance as both a seaport and an engine to lead economic development within Zhejiang, Ningbo has become one of the major investment areas for both Chinese and foreign enterprises. Infrastructural projects completed include the port construction and highway construction within the greater Ningbo area as well as that linking the area with other areas of China. With its deepwater port, modern Lishe International Airport and Yongjiang River Tunnel as well as other infrastructural projects make Ningbo an attractive place for trade in a variety of products as well as investment in a number of areas. ☐

► Located in the Xiaogang District at where the Yongjiang River joins the East China sea, the 5.44-square-kilometre Ningbo Economic and Technological Development District offers new office buildings, factories and guesthouses such as this building which houses no less than three banks, including the Bank of China (by Wang Xiongming).

▼ A small restaurant celebrates its opening.



Favourable Policies for Special Economic Zones Applicable in Ningbo Economic and Technical Development Zone

The Ningbo Economic and Technical Development Zone (NETDZ) focuses its main attention attracting technology-intensive industries as well as those producing goods for export earning foreign exchange and those that can raise funds. They are operated either as Chinese-foreign joint ventures or co-operative enterprises as well as wholly-owned foreign investments. At the same time, vigorous efforts are being made to set up companies in co-operation with business groups in other parts of the country.

The NETDZ offers a sound infrastructure to prospective investors. Roads link up all its parts with each other and the outside world. Its 110,000 volt substation ensures a steady supply of electricity. The zone is connected by telephone with more than 180 countries and regions around the world and more than 500 cities across China. It also boasts a heating system and a good supply of gas.

Construction in NETDZ's western part, which has an area of 2.2 square kilometers, started first. More than seven years of construction there has brought into being six districts where one can find factories, warehouses, wharves, public buildings, guest houses, villas for foreign businessmen and residences. There are also branches of banks, foreign exchange administrations, customs bureaux and insurance companies.

The Ningbo city government is represented in the zone by the NETDZ Administrative Committee which has the same authority as a city in the examination and approval of production, contracts, regulations, etc. related to projects. It is authorized to examine and approve production projects with investments totalling less than 30 million US dollars. The procedure is simple. The committee usually makes known its decision within a week after the application for a project is sent in, and only 15 days are required for the processing, examination and approval of contracts or regulations. All procedures are handled and completed in one location. Construction work in the zone is under the supervision of the NETDZ United Development Com-

pany Ltd. which was jointly founded by the NETDZ Administrative Committee and the China National Metals & Minerals Import & Export Corporation, and China National Machinery Import & Export Corporation. The United Development Company also undertakes negotiations on the introduction of projects, offers consultations, studies and analyses the feasibility of a project, applies for the examination and approval of a project on behalf of its clients and participates in investment.

The NETDZ is commissioned to protect and uphold the legitimate interests of Chinese and foreign investors of all enterprises in the zone in consideration of international practices. Within the parameters of policies being carried out in the zone, an enterprise can decide for itself its own structure, the number of its staff and workers and their employment or dismissal. It can also decide on the criteria of wages, forms of wages and subsidies and make and execute decisions according to its own needs.

Foreign investors enjoy preferential treatment in the NETDZ in many respects, especially re-

garding taxation. For instance, they have to pay only 15 per cent tax on their enterprises' income. If their enterprises have been in operation for more than 10 years, they are exempted from taxation for two years beginning from the year when profits are made, and enjoy a tax reduction of 50 per cent in the following three years. In the five years starting from the year when profits are made, these enterprises are exempted from local income tax. When a foreign businessman remits his share of profits abroad, the remittance is exempted from income tax. If he re-invests with his share of profits, 40 per cent of the tax already paid for the re-invested sum are reimbursed, provided the enterprise has been in operation for more than five years. The building materials, equipment, raw materials, spare parts, etc. imported by an enterprise for its own use are exempted from customs and industrial and commercial tax. A foreign businessman enjoys the same preferential treatment when he imports a reasonable amount of daily necessities and vehicles for his own personal use.

Translated by Anne Yan





Modern Hotels in Ningbo

Ningbo certainly has a lot to offer its visitors, be they tourists or businessmen. There are also a number and variety of places to stay depending on their budget and preference. The best accommodations in Ningbo, however, can be found in its five three-star hotels which are all equipped with modern facilities and fine restaurants. Four of them are located not very far from one another in the area west of the heart of the city at the junction of the Yuyao, Yongjiang and Fenghua Rivers.

The Golden Dragon Hotel stands just opposite the city's southern railway station. This tall modern building happens to be Ningbo's newest and most luxurious hotel. Elaborate traditional Chinese decor is one of the major characteristics which helps turn this hotel's Chinese restaurants into palatial halls and rooms. The major Chinese dining hall is topped by a huge caisson ceiling. To enhance the atmosphere, most of the walls of its restaurants are covered with gold-laminated wood carvings in relief or wood panels and screens inlaid with ivory, shell and copper; these are traditional handicrafts made in Ningbo. For those who wish to enjoy their Chinese meals in settings fit for ancient Chinese nobles, the Golden Dragon is the place to go.

Not too far north of the Golden Dragon is the Asia Garden Hotel and facing it just across a roundabout is the Ningbo Hotel. The elegant red bricked Asia Garden is smaller than the Golden Dragon but equipped with modern facilities to match. The Ningbo Hotel across the road contains the offices of both the China International Travel Service and the China Travel Service. Standing right next to the Asia Garden is the Ma Yuan Mansions which are often frequented by traders as the mansions house many major enterprises en-

gaged in both foreign trade and domestic commerce. In fact, this area with the two hotels and the Ma Yuan Mansions as its centre is referred to as the Ma Yuan District and all three buildings mentioned in this paragraph are on Ma Yuan Road.

About three hundred metres east of the Asia Garden and the Ningbo Hotel is the Ningbo Huaqiao Hotel or Overseas Chinese Hotel. It was opened some thirty years ago but has recently been renovated. Its interior decorating and furnishings now differ greatly from what one would expect looking at its early Russian-style facade. The hotel has a peaceful atmosphere about it, enhanced by the fact that its lobby opens into a courtyard and garden. All of these four hotels mentioned above are very conveniently located. The Gold Dragon is of course close to the southern railway station which in turn is about five hundred metres from the other three hotels. And they all are about twenty minutes from the airport and ten minutes from the port by car.

Ningbo's fifth three-star hotel is set a bit apart from the other four, in fact clear across the town in the eastern suburbs. Though wide open spaces are not too far away, the Yonggang Hotel is close to a main road that affords easy access. It has been both renovated and expanded twice during the 1980's and offers a Chinese garden and also has modern facilities and comfort that matches Ningbo's other three-star hotels.

Major Hotels in Ningbo, Zhejiang Province & Kunming/Jinghong, Yunnan Province

Ningbo

Asia Garden Hotel
亞洲華園賓館



Mayuan Road, Ningbo, Zhejiang 315000
Tel: 366888 Telex: 37020 AGHZJ CN Fax: 362138, 366554

172 rooms and suites Room rates: Double US\$42, suite US\$94/332

Located in the centre of the Foreign Trade Business Area, 20 minutes from the airport, 0.5 km from the railway station

Facilities: Business centre, Chinese (especially the Maple House) and Western restaurants, disco, coffee shop, health club, supermarket, shopping arcade, typing service, conference rooms, multi-function hall, karaoke banquet room, beauty salon

Golden Dragon Hotel
寧波金龍飯店



Photo by Guo Yiqing

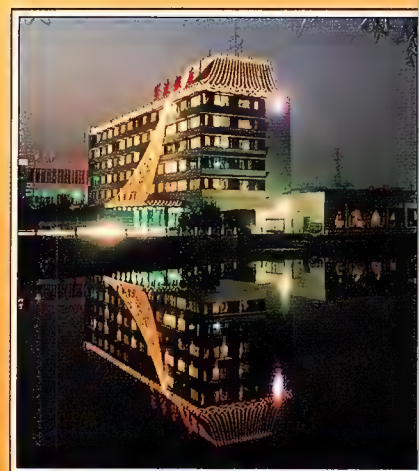
Nanzhan (Southern Railway Station) Square, Ningbo, Zhejiang 315010

Tel: (0574) 318888 (Switchboard) Fax: (0574) 312288
304 rooms and suites Room rates: Standard US\$24/30/36, suite US\$80/128

Located opposite the Southern Railway Station about 0.8 kilometres from the city centre

Facilities: 14 large and small restaurants, rotating restaurant, Western restaurants, bar, multi-function hall, ballroom, business centre, shopping arcade, beauty salon, coffee shop, karaoke, swimming pool, meeting rooms, laundry, foreign currency exchange, ticketing counter

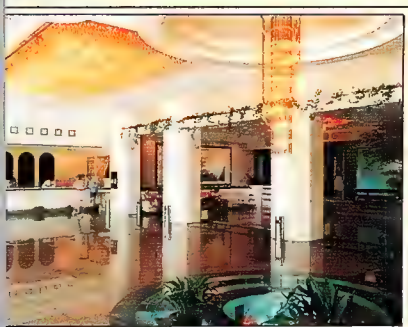
Ningbo Hotel
寧波飯店



5 Mayuan Road, Ningbo, Zhejiang 315000
Tel: 366334 Telex: 37019 NBHOT CN Fax: 366301
14 rooms and suites Room rates: Single US\$19, double
US\$34, suite US\$60/85, deluxe suite US\$110/135
located in the heart of the Ningbo Tourism and Foreign
Trade Area, 25 minutes from the airport, 0.5 km from
the railway station
Facilities: 6 Chinese-Western restaurants and banquet halls,
business centre (typing, telex, photocopying),
multi-function hall, bar, beauty salon, ballroom,
boutique, karaoke

Ningbo Hua Qiao Hotel

波華僑飯店



10 Liuting Street, Ningbo, Zhejiang 315010
Tel: 0574-363175 Telex: 37001 NPHCM CN Fax:
0574-364790
GM: Chen Furong
Room rates: Single US\$26-45, standard US\$32, double
US\$26-36, suite US\$70-76
located in the city centre near the Moon Lake and Tianyige
Pavilion
Facilities: Chinese and Western restaurants, conference
rooms, meeting rooms, disco, bar, billiard room,
shopping arcade, beauty salon, business centre

Donggang Hotel

東港飯店



105 Baizhang Dong Road, Ningbo, Zhejiang 315040
Tel: 334621 Fax: (0574)-333626
GM: Gong Quan
Opened 1982
134 rooms and suites Room rates: Double FEC ¥ 144, suite
FEC ¥ 450/600
located 15 km from the airport, 5.5 km from the railway
station
Facilities: 7 meeting rooms, shopping arcade, disco, karaoke,
bar, billiard room, beauty salon, massage, clinic,
business centre, Chinese and Western restaurants,
coffee shop

Kunming

Legonia Hotel

雲龍飯店
East Huancheng Rd, Kunming, Yunnan 650000
Tel: 26181, 27906

GM: Wang Xiuying
231 rooms and suites
Located next to the eastern bus station

Camellia Hotel

昆明茶花賓館(北樓)
145 East Dongfeng Rd, Kunming, Yunnan 650041
Tel: 23000, 23014 Telex: 64135, 64009 KSCITS CN
GM: Li Datong
260 rooms and 4 suites Room rates: Double FEC ¥56-65,
suite FEC ¥90-110
Located in city centre, 7 km from airport, 3 km from railway
station

Golden Dragon Hotel

金龍飯店
575 Beijing Rd, Kunming, Yunnan 650011
Tel: 33104, 33015 Telex: 64060 GDHKM CN Fax: 31082
GM: Luo Qingchang
Opened January 1988
302 rooms and suites Room rates: Standard US\$60-100,
suite US\$140-650
Distance from: airport 7 km/15 min, railway station 5 min
Taxi fare to/from airport: about FEC ¥60
Facilities: Business centre, restaurants offering Western,
Cantonese and Yunnan dishes, conference/banquet
room, swimming pool, exercise room, tennis court,
clinic, shop

Golden Flower Hotel

金花賓館
143 West Huancheng Rd., Kunming, Yunnan 650031
Tel: 21300, 28084, 35383
152 rooms and 17 suites

Golden Peacock Hotel

金孔雀飯店
Daguan Park, Kunming, Yunnan 650032
Tel: 41334, 42512 Telex: 64017 GPHKM CN Fax: 41087
Opened June 1988
104 rooms Room rates: Standard US\$30
Distance from: city centre 3.5 km, railway station 6 km,
airport 10 km
Taxi fare to/from airport: ¥ 20
Facilities: Business services such as telex, fax, photocopying,
typing and IDD, restaurant, bar, billiard room, dance
hall, karaoke

Green Lake Hotel

翠湖賓館
6 South Cuihu (Green Lake) Rd, Kunming, Yunnan 650031
Tel: 22192 Telex: 64073 GLHTL CN Fax: 53286
GM: Gao Shi Zhong
Opened 1965
172 rooms Room rates: Standard US\$40
Located in city centre, by the Green Lake Park
Taxi fare to airport (round trip): US\$18
Facilities: Postal, telex, fax, beauty parlour, massage, airline
booking

Kunming Hotel

昆明飯店
145 East Dongfeng Rd, Kunming, Yunnan 650051
Tel: 22063, 22240 Telex: 64068 KMHTL CN Fax: 25959
Old wing opened 1958 with recent renovations, new wing
opened 1982
250 and 262 rooms and suites
Has a well-equipped communication centre

Lian Yun Hotel

連雲賓館
13 Yuan Tong St, Kunming, Yunnan
Tel: 22532, 28197

Nan Jiang Hotel

南疆賓館
41 West Dongfeng Rd, Kunming, Yunnan
Tel: 41518
GM: Liu Yong Lu

Nan Yao Hotel

南窑大酒店
Ming Tong Rd, Southern Railway Station, Kunming, Yunnan
Tel: 35017
GM: Shu Jian

Spring City Hotel

春城酒樓
No. 6-9 West Dongfeng Rd, Kunming Yunnan 650031
Tel: 23962, 24635
GM: Wang Gui Zheng
56 standard rooms and 5 suites

Xiyuan Hotel

西園飯店
Western suburbs of Kunming, Yunnan
Tel: 29969
10 rooms in the villa in the inner section, 20 rooms in the
outer section
Faces Lake Dianchi

Yunnan Hotel

雲南飯店
83 West Dongfeng Rd, Kunming, Yunnan
Tel: 23175, 32419
GM: Liu Jiaxiang
Opened 1962
382 rooms

Yun Xin Hotel

雲新飯店
South Huancheng Rd, Kunming, Yunnan
Tel: 35351, 31163
GM: Tang Gui Rong

Jinghong, Xishuangbanna

Banna Hotel

版纳賓館
Jinghong, Xishuangbanna, Yunnan
Tel: 2969
100 rooms
Facilities: Folk restaurant offering Dai cuisine

**Xishuangbanna is still short of standard
hotels, but travellers can rent a room or a
bed in one of these modest guesthouses.**

Jinghong

Number One Guesthouse
第一招待所

Tropical Crops Research Institute Guesthouse
熱作所賓館

Menghan (Galanba)

Galanba State Agricultural Guesthouse
國營農場招待所

Menghan Pump Station Guesthouse
水管站招待所

Damenglong

Damenglong Guesthouse
大勐龍招待所

Menghai

Menghai County Guesthouse
勐海縣招待所



THINGS
CHINESE

Yao Wedding Customs Traced Through Papercuts

PAPERCUTS BY XIANG BOYAO
SONGS BY LIN HE

The Yao people in China (population over 1.2 million), who live scattered in mountainous forests in Guangxi, Hunan, Guangdong, Yunnan and Guizhou, have a long history. Their wedding customs although quite complicated, are full of wit and humour, as shown in these Hunan Yao songs and papercuts.

The Yaos have two different kinds of wedding ceremony, depending on whether the bride goes to live with her husband's family or the bridegroom to live with his wife's.

According to Yao customs, the husband goes to live with the woman's parents either because the bride's family does not have male heirs, or because he is too poor to support a wife. Once they marry, the woman is in control of everything. If the couple do not get along well, the husband may go back to his own home and the wife may find another man. The husband has no right to claim any property belonging to the wife's family. Among the Yao people, in such a marriage arrangement it is the husband who takes orders from his wife.

The papercuts and songs shown here depict the more common and perhaps more traditional type of marriage where the daughter has to leave her home and enter the household of her husband's family.





Mamma is crying.
 He is seeing her girl off to her wedding,
 She is losing her girl on this very day.
 Good-bye', the girl's dear companions come to say.
 Heartbroken, they find it difficult to part before this
 solemn ceremony.
 That brooks no delay.



When the Lady of Heaven
 Married a Yao man back in days of yore,
 She brought with her a red umbrella with magic power galore.
 It will protect the newly-weds from the Devil.
 Who will thus never dare to come to the fore.



Three cups of wine to bid good-bye,
 Followed by three bites of meat to say farewell.
 Today the daughter is to leave her cherished mamma,
 Both of them are so reluctant to part.



People have been marrying off sons,
 Not daughters, since antiquity.
 Why now marry off a daughter?
 If I must leave my home to marry,
 You, my husband, must give me a piggyback on the road.



To receive the bride, the husband's family lays the table.
 A golden rooster, plus a basin of water.
 Let water wash away everything evil,
 Let the golden rooster crow to greet the bride's arrival.



You, my husband, usher me into the main hall
 To pay respects to the kitchen god, the ancestors and all.
 You, my husband, keep the umbrella
 That once belonged to the Lady of Heaven,
 And let us live together long with boundless happiness
 Until our hair turns grey. ☞

Translated by Huai Ren

The Dragon Mother Temple of Deqing County

P.G. Misty Sheehan

*Eight mighty figures, like
Atlas, support the weight of
the pagoda on their
shoulders.*



The dragon has been identified with China since the beginning of civilization. The Chinese people are the sons of dragons; the dragons in the clouds, the rivers and the seas are symbols of their force and vitality. I visited a temple in western Guangdong Province dedicated to the Mother of Dragons: Long Mu.

The Dragon Mother Temple, located in the town of Yuecheng, Deqing County, is an unique pilgrimage spot. The Dragon Mother is a symbol of the good virtues revered by the people of Guangdong, Guangxi and Overseas Chinese who visit her temple especially on her birthday in June. The architecture is acclaimed as one of the treasures of southern Chinese architecture along with the Chenjie Temple in Guangzhou and the Ancestral Temple in Foshan.

Deqing County is an hour by auto or bus beyond Zhaoqing, another tourist area of South China famous for its historical sites. Zhaoqing is accessible from Guangzhou by train, bus, or car; and Zhaoqing, Yuecheng, and Deqing are all stops for the many boats which come up the Pearl River from Guangzhou.

The temple and surrounding areas are worth seeing at any time, but the temple is an especially impressive sight during the festival period. Although the temple is in

Yuecheng, it is recommended the visitor stay at the Overseas Chinese Hotel in Deqing. If one books ahead of time, CITS has cars available one can rent to go back and forth; otherwise one can take the local bus. It is recommended that one's hotel and transport be arranged before one arrives as the festival attracts droves.

The legends of the Dragon Mother place her in the Qin Dynasty (third century B.C.) when she lived a virtuous life on the banks of the Xijiang River. One day, while washing, she found an egg which she took home. Five dragons eventually hatched out, whom she raised, returning them to the river when they got too big for the house. There they remained devoted sons and banished evil, bringing luck to both her and the villagers, protecting the area against floods, droughts, and plagues of insects. She vowed not to marry and was close instead to her dragon sons, two sisters and four neighbor ladies, who became her sworn sisters.

It is rumoured that Emperor Qin Shihuang, who unified China, hearing that she was the Mother of Dragons, sent an envoy with gold, jade and other betrothal gifts from him in the capacity of the Son of the Dragon. When she refused his offer, she was overpowered and forced by boat up the river to join the Emperor.

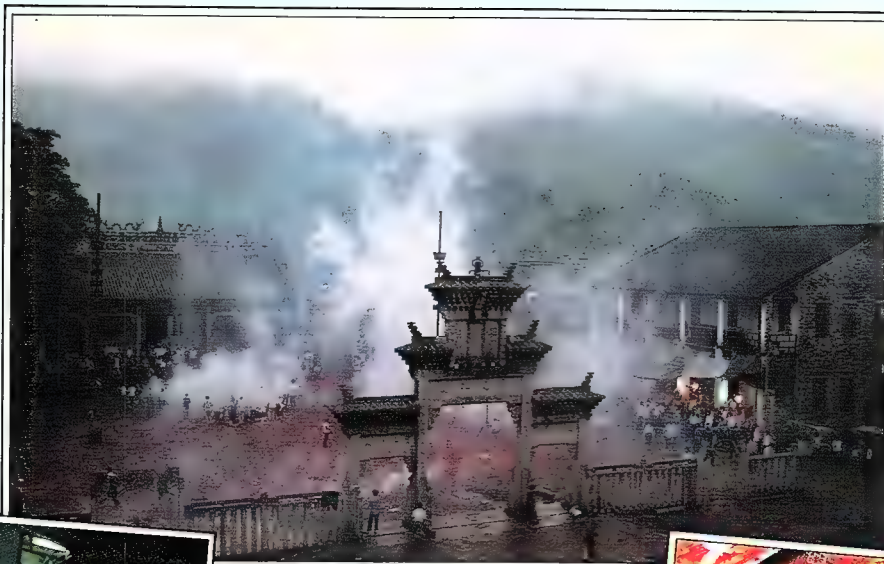
However, when the boat reached Guilin, the five dragons pushed it back home. The envoy repeated the voyage and the dragons again returned the boat to Yuecheng, at which time the envoy gave up the quest and returned empty-handed to the Emperor.

Long Mu is said to have brought civilization to the people, taming the white deer and inventing agricultural implements. These legends are considered part of the evidence suggesting that South China at one time may have had a matriarchal tradition.

When she died, the dragons are said to have made her grave at the location where she has been honoured by the people in South China ever since. Her magical powers and those of her dragon sons are said to have been used to save people and to facilitate peoples' well-being. Some say she can still be seen during flashes of lightning.

From the beginning of the fifth month in the lunar calendar, with a peak period slightly after the Dragon Boat Festival on the night of the seventh day of that month, people arrive by bus, boat and automobile to pay their respects to this lady and petition for a bit of her good fortune. Li Ming, Yuecheng's mayor said 10-20,000 people arrive each year in the festival period. They

owering
an
la near
g serves
ndmark
ips.



The smoke of firecrackers blends in with the evening haze at the celebration of the birthday of the Dragon Mother.



Parades of visitors from different villages bring gifts; here, a roast pig.



The Dragon Mother with her two natural sisters by her sides

ave come to receive good luck, because of family tradition or just for the enjoyment of the festival.

When I arrived at the temple, it was veiled by the smoke of rows upon rows of firecrackers and incense 100 metres from the courtyard down to the river. Boats decorated with flags and banners crowded the riverbank, disgorging their pilgrims. Lion dances, and processions of villagers carrying roast pigs and identifying flags added to the excitement. The biggest moment of the holiday was at midnight when fireworks are set off, then a small statue of Long Mu is brought out and carried on a ten-day journey to the smaller temples dedicated to her in the surrounding villages, to banish evil and promote fertility of the soil and to protect children.

Xiao Ting of the Guangdong Folklore Society explained that the Dragon Mother has been long identified with Mazu or Nianhou as they are all related to the waters. Mazu was of the Lin family and lived in the Song Dynasty, whereas the Dragon Mother's family name is Wen. Both are known for their abilities to save people and their desire to facilitate people's well being. The Dragon Mother is not considered a Buddhist or Taoist: she is a virtuous human; a saint, not a goddess.

Touring the temple, which was built dur-

ing the Song Dynasty (960-1279) and rebuilt in the Yuan (1271-1368), we enter through the Gate to the Mountain in the courtyard which gives a view of the temple as a "pearl" protected by the five small mountains behind, representative of the five dragons.

Moving inside, above are the three-quarters relief Shiwan tiles illustrating episodes in the classic Chinese novels *Journey to the West*, *The Three Kingdoms* and *Outlaws of the Marsh*. Deeply carved dragons and flowers decorate the stone columns.

The architect, to protect the temple against flood, used polished granite slabs and stone bases on the supporting columns. Those and an underground drainage system leave the temple mud-free after periodic floodwaters recede. To protect against lightning, four of the columns do not touch the roof. The weight is dissipated onto vertical columns and beams.

A small temple is found in the inner courtyard, then the main building houses the images of Long Mu in the centre, her two natural sisters, and the four adopted sisters on the side walls.

Upstairs is the Dragon Mother's bed where every visitor can have wishes come true, drawing seeds out from under the mattress which allow one an easy childbirth

or a son, or sleeping on the bed to ensure a child's success. If one combs one's hair with Long Mu's brush, it will always look beautiful. A mirror reflects five images back for the five dragons. Her sons' bed can be slept on so one's own sons will also be successful and dutiful, or a couple can sit on it who wish to have a "son of a dragon".

Outside is the Dragon Mother's tomb and a pavilion with a stone carving of an imperial seal. Long Mu has been given high honours by a number of emperors.

Deqing County has other tourist attractions to offer. In Deqing an old Confucian Temple, now being restored, houses a museum of the history of the area. Nearby the Sanyuan Pagoda is a landmark to the boats on the river. This Qing Dynasty pagoda was built to symbolize the Sanyuan, three stages of the imperial examinations, and the importance of education to the people. On a mountain it is said one can see a footprint of one of the Eight Taoist Immortals and another nearby mountain is supposed to bear the mark of the axe of an Immortal who unleashed the Xijiang River from a gorge there in a single blow.

Whether for respect of the Dragon Mother's virtue, or for pure enjoyment, the temple where "the thunder of the dragons meets the thunder of the people's adulation" is worth a visit.

山西五

SHANXI METALS

KAOLIN CLAY

1. MAKING PAPER GRADE

SPECIFICATIONS: Al_2O_3 (45% MIN.)

SiO_2 (54% MIN) Fe_2O_3 (0.3% MAX.)

WHITENESS: 90% MIN. FINENESS:

90% MIN PASSING THROUGH 300

MESH. PACKING: PACKED

IN PLASTIC WOVEN BAGS

LINED WITH PLASTIC BAGS

OF ABOUT 50KGS NET

EACH.

2. CERAMIC GRADE:

SPECIFICATIONS: Al_2O_3

(43% MIN.) SiO_2 (52%

MIN.) Fe_2O_3 (0.5% MAX.)

FINENESS: 120-200MESH.

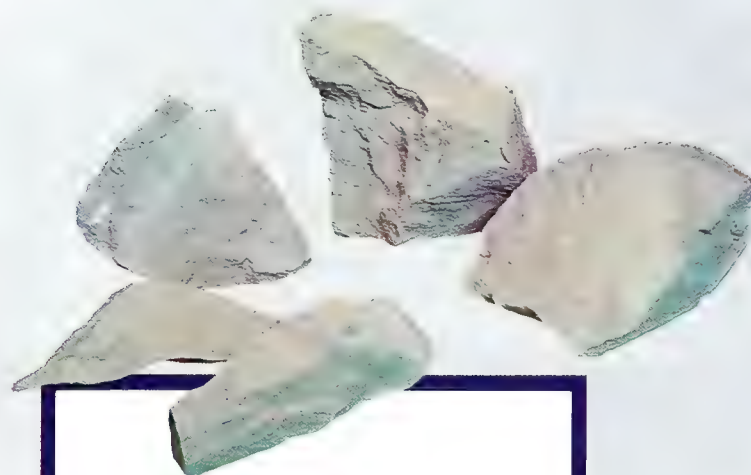
PACKING: PACKED IN

PLASTIC WOVEN BAGS

LINED WITH PLASTIC

BAGS OF ABOUT 50KGS

NET EACH.



RAW BAUXITE

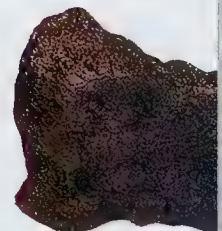
USES: As raw material for steel industry, electric industry, abrasive industry and cement industry etc.

SPECIFICATIONS: Al_2O_3 73PCT MIN.

Fe_2O_3 2PCT MAX.

SIZE Natural lumps.

PACKING: In bulk.



中國山西省五

CHINA SHANXI METALS & MINE

地址：中國山西省太原市迎澤東大街3號外貿大廈七、八層

電傳：282033MINSX CN

金 礦 產 AND MINERALS

SILICON MANGANESE ALLOY

SPECS: MN: 65% MIN

SI: 17% MIN

C: 1.8% MAX

P: 0.25% MAX

S: 0.04% MAX

SIZE: 10-100mm 90% MIN

PACKING: IN PLASTIC WOVEN BAGS OF

1000KGS NET EACH



CRYSTALLINE FLAKE GRAPHITE

SPECIFICATIONS:

MESH	FIXED CARBON
80% MIN ON 50MESH	85% MIN
80% MIN. ON 50MESH	98% MIN
80% MIN ON 50MESH	99% MIN
80% MIN. ON 80MESH	85% MIN
80% MIN. ON 80MESH	98% MIN
80% MIN ON 80MESH	99% MIN
80% MIN ON 100MESH	85% MIN
80% MIN. ON 100MESH	98% MIN.
80% MIN. ON 100MESH	99% MIN.
90% MIN. BELOW 100MESH	85% MIN.
90% MIN. BELOW 100MESH	98% MIN
90% MIN. BELOW 100MESH	99% MIN.

PACKING: PACKED IN GUNNY BAGS OR
PLASTIC WOVEN BAGS LINED

WITH KRAFT PAPER BAGS OF
ABOUT 25KGS NET EACH.



BROWN FUSED ALUMINA

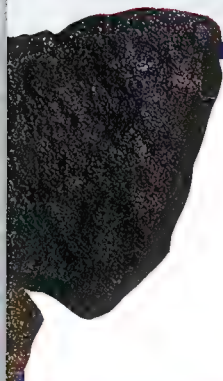
SPECIFICATIONS

Al ₂ O ₃	SiO ₂	TiO ₂	Fe ₂ O ₃
96% MIN.	2% MAX.	25% MAX.	0.3% MAX.
95% MIN.	2% MAX.	25% MAX.	0.4% MAX.
94.5% MIN.	2% MAX.	3% MAX.	1% MAX.

SIZE: 0-50MM

PACKING: PACKED IN GUNNY BAGS OF ABOUT 50KGS
NET EACH OR PLASTIC WOVEN BAGS OF
ABOUT 1MT NET EACH.

BROWN FUSED ALUMINA IN GRAIN
20SH-180SH OR PROCESSED AS BUYERS REQUEST



礦 產 進 出 口 公 司

LS IMPORT & EXPORT CORPORATION

電話: 440108 447446 446971

傳真: 0351-440281

電報掛號: "MINMETALSHS" TAIYUAN

Bound Volume 18

- 109 China-Wide Special
- 110 Sichuan Special
- 111 Wumeng Mountains
- 112 One Day In China
- 113 New Destinations
Special
- 114 Heilongjiang Special

Bound Volume 17

- 103 Western Hubei
- 104 Guizhou Special
- 105 Liaoning Special
- 106 Qinghai Special
- 107 Pearl River Delta
- 108 Yuanan's Hengduan
Range

GOOD NEWS FOR COLLECTORS

The Latest Gilt Hardback CHINA TOURISM Bound Volumes

Bound Volume 19

- 115 Southeast Gansu
- 116 Shanghai Special
- 117 Henan Special
- 118 Tibet Special
- 119 Southwestern Silk Road (I)
- 120 Southwestern Silk Road (II)

Bound Volume 20

- 121 Border Crossings Special
- 122 Central/Southern Hebei
- 123 Jilin Special
- 124 Beijing Special
- 125 Jiangxi Special
- 126 Taiwan Straits Special



English Edition:
French Edition:

- ☐ Vol 17
☐ Vol 10

- ☐ Vol 18
☐ Vol 11

- ☐ Vol 19
☐ Vol 12

- ☐ Vol 20
☐ Vol 13

Unit Price	Price Includes Packing And Surface Postage with Registered Mail	
	Hong Kong/Macau China (Mainland/Taiwan)	Others
HK\$150	HK\$180	US\$25

Please send me _____ copy/copies
Total amount US/HK\$ _____

(Cheque payable to HK CHINA TOURISM PRESS)

Name: Mr/Mrs/Ms

Address:

Country:

Telephone:

Please mail: HK CHINA TOURISM PRESS
17/F, V HEUN BUILDING, 138 QUEEN'S RD CENTRAL, HK.

Two Social Focuses of Xishuangbanna's Culture

Buddhist Temples and Monks

In Xishuangbanna, Buddhist temples are called *manting* or pagoda temples. Small and exquisite in size, the *manting* embodies the essence of the building arts and skills of the traditional Dai bamboo hut and brings them to an apex. With tier upon tier on the roof, as in Menghai's Octagonal Pagoda, the magnificent and splendid building almost seems to be flying. The Buddhist idol offered in worship in the main hall typically is neither that of Sakyamuni, nor of Manjusri, or Samantabhadra or any other Bodhisattva, but a statue of a Dai prince. The most admirable objects in the hall are some pieces of several-metre-long Dai brocade. The patterns on the brocade are simple yet appropriately descriptive including hunters, princes, elephants and peacocks. The colours and designs on the brocade are brilliant yet refined. These pieces of brocade fully embody the piousness of the Buddhist followers. The beautiful towering pagoda temples are quite similar architecturally to those in Burma and Thailand.

Visitors to this area are often amazed at the great number of monks. They almost wonder if so many people are actually disillusioned with the material world and its selfish cravings to convert to Buddhism and live as clerics. The answer is of course "no". It can be said, however, that the essence of the Dai culture is preserved in Buddhist temples, in which many a large volume of Buddhist sutras in Dai script wrapped in yellow cloth is stored. Some of the monks are most respected as learned men in the locality. Whenever people come across any difficult problems they consult these monks. To be a monk provides opportunities to learn to read and write and chant scriptures, and to learn history and law. Besides, the attraction of being a monk lies in the fact that the more repulsive disciplines of the past have been abolished. A child monk is merely tonsured but does not have the usual marks branded on his crown. Furthermore, a monk may get married after he resumes secular life. It is a traditional concept among the Dais that a man is not considered learned nor qualified to get married unless he has been a monk. It is not rare for a young

monk to be in love, and common are scenes of some young men in *kasaya*, wearing watches and with brocade bags, riding on bicycles with pretty girls mounted on the carriers, merrily chatting and laughing along.

Ganbai — Going to Festivals

The term *ganbai* is a combination of the Han and Dai languages. *Gan* in the Han language means "go to", while *bai* in the Dai language means "festival" or "religious gathering". *Bai* are divided into two categories: large ones held by monks or chieftains and attended by masses of people, and small personal or private ones. The former includes the Pagoda Festival on the fifteenth of the fourth Dai month, which is in memory of the deliverer. It also includes the Water Splashing Festival and the *Baiganduo* on the eleventh month of the Dai calendar, which is an occasion to ask the Buddha for forgiveness, to atone for one's sins and to

release souls from purgatory. The large *bai* also includes the elephant *bai*. The above-mentioned festivals last for from one day to seven days. The small *bai* includes *baitan*, which is a ceremony to offer sutras to the Buddha, and *baipala*, offering sacrifice to the statue of the Buddha.

The Pagoda Festival and Gold Pagoda Festival are occasions for social gatherings during spring and autumn. People gather in the places where the pagodas are located and happily perform Dai operas, the elephant-foot drum dance, the peacock dance as well as traditional martial arts. In the evening, they fly Kong Ming Lanterns, a kind of hot-air balloon lantern, which can rise high in the sky, and set off fireworks. There are usually evening parties and fairs during these festive occasions. In the course of time, the *bai* have been gradually evolving into new forms and activities. **G**

Translated by Chen Jiaji



Photo by Wang Yizhong

Folk Customs Behind the Dai New Year Celebrations

The Dai calendar, which is based on the climates and latitudes of the Lancang River valley, is quite different from the Han lunar calendar, which is based on the climates and seasons of the Yellow River and Yangtse River valleys. The area where the Dai people live is tropical with lower latitudes. And Yunnan's weather is influenced by the monsoon from the Indian Ocean. The year is divided climatically into three seasons: the hot season (February through May), the rainy season (June through October) and the cool season (November through January). The warm third lunar month is the hot sixth month of the Dai calendar. The New Year's Day of the Dai calendar falls during the hottest month — the sixth lunar month (in the Gregorian calendar April) in the year.

The beginning of the Dai calendar has to do with ancient Indian astronomy, as well as with farming. The autumn harvest season in Xishuangbanna is one or two months later than that in the Yellow River and Yangtse River valleys. April is a slack season between harvest and sowing. Some hold that the New Year beginning in April signifies a time to build up one's health by rest and to leave behind the old and welcome the new.

An Ocean of Lamps at Dawn

Early in the morning of the Dai New Year's Day, thousands of small sand pagodas are built on the grounds in front of the Dai villages. Lighted candles and lamps stand around each sand pagoda, which seems to be an ocean of lamps. The purpose of building sand pagodas is to pray for good fortune or to pray for happiness in the next life. When a Buddha chants sutras in the light, many pious Dai people kneel behind him.

Lighting lamps and candles is one of the practices required of a Buddhist believer. The entire Dai nationality are devout Buddhist followers. The sand pagodas and lamps have to do with a story about Buddhist relics shining in a pagoda. The lamp ocean symbolizes that the Buddha-nature exists everywhere.

Bathing Buddhist Icons and Splashing About

Water splashing is the most famous activity that takes place during the Dai New Year celebrations, thus the Water Splashing Festival is the name used by outsiders to denote the Dai New Year's celebration. Visitors might associate the festival with scenes of streets sopping wet with water. But in fact, the traditional

ceremony of water splashing may be sacred in origin.

On the eve of the Dai New Year, young men and girls go together to mountains to pluck flowers. Their favourite flower is a very small, yellowish-white and fragrant one. Then they carry the flowers in a pagoda-shaped basket back to their village for later use.

The water splashing takes place on the second day of the Dai New Year. The practice of water splashing was practised in India and Persia, and used to be part of a religious ceremony of Brahmanism. There used to be an annual Brahmanist festival during which followers had to bathe in a river to wash the corruption of their sins from their bodies. The family members of those who were old and weak and were not able to take baths in the river would carry some water back to symbolically splash onto the infirm. In ancient Indian mythology and later Buddhism, clean water sprinkling symbolized the dispelling of diseases and misfortunes, ushering in happiness, and reviving the dead. It is said that when Sakyamuni was born, a dragon sprinkled fragrant rain to bathe him. And later after a bath in the river, when Sakyamuni felt refreshed and open-minded, he was then enlightened and became the Buddha.

A folk tale concerning the origin of the Water Splashing Festival goes as follows: Once upon a time there was a Demon King who terrorized the area. One of seven women he seized chopped off his head while he was asleep. But wherever the head rolled, infernal disaster followed. To protect the people from the fires, these seven women held the head in their arms in turn. When one was replaced, others splashed water on her body to wash away the blood stains. In memory of these seven brave women, water splashing became a folk custom.

Before the festivities begin, old people carry all the movable Buddhist icons out of their niches and arrange them around the water sprayer in an area called the Water Dragon Pavilion. After the sound of a set of gongs or mangluo and elephant-foot drums, girls carry pails of clear water with flowers afloat and pour the water into a water trough, which is carved in the shape of a dragon. Then the water spouts out from the mouth of the dragon and drives the water sprayer, which sprinkles water onto the Buddhist statues around it. Another way to accomplish this is to dip flowers and twigs into water and sprinkle the water onto the idols.

After bathing the Buddhist figurines, then the real fun begins as people splash water onto each other to express their good wishes. At this early stage splashing water is refined and solemn. People just dip twigs with flowers in water and sprinkle the water onto other people's bodies. Later for the young people, water splashing is an occasion for merry-making and teasing each other.

Dragon Boat Regattas and a Victory Parade

Dragon boat regattas are another important activity taking place during the Dai New Year celebration. The boat is in fact not in the shape of a dragon but the auspicious animal of the Dai people — the *ang*, which resembles a dragon. According to textual research, the dragon boat regatta originated from an ancient custom to ferry the soul of a deceased person. Another allusion is found in a song sung during the funeral expressing the hope to ferry the soul of the dead on a golden boat to the other shore.

According to a Dai legend, the dragon boat regatta is in memory of a hero who defeated the local tyrant. It is said that the tyrant's daughter threw a floral pouch which was caught by a poor orphan who, according to the Dai custom, would be her husband. The tyrant tried every means to kill the young man but failed. At last he insisted on having a boat race with the young man. With the help of the deity, the young man's small boat defeated the big ships, and the young man lived happily ever after with the tyrant's daughter. He then became the new local king. Under his reign, people lived and worked in peace and contentment. Ever since then, people have been having dragon boat regattas to celebrate the victory and to express their gratitude to the god.

After the regatta, the winners pull their boat out of water, carry it on a handcart and hold a pageant. Colourful flags in hand, they go singing and dancing from household to household. The victorious party first goes to the house of the town chief. They dance and ask for wine and money. The chief obliges them and pours them glasses of wine and gives some money wrapped in red paper in recognition of their victory. After drinking the wine and accepting the money, the party goes on to another household, dancing, drinking and asking for money or other gifts. And after this stop, the group moves on to the next household....

Translated by Chen Jiaji

The Bamboo Cottage of the Dai People



Photo by Wang Miao

An Old Tradition

Everyone who tours Xishuangbanna marvels at the intricately constructed bamboo cottages of the Dai people. These typical local dwellings have become a symbol of the area. There are many legends about the bamboo cottages and their architecture.

A long time ago the ancestors of the Dai people lived in the rain forests in the subtropical zone of Xishuangbanna. They took shelter from the wind and rain under ancient towering trees and in caves. One day an elder saw a beautiful phoenix fly over and alight before him. The bird was said to be sent by the gods. It flapped its wings, lowered its head, cocked its tail and then stood still. The old man knew from this that he must build a house with a roof in the shape of “人” and double-eaves to protect all sides of the house. The phoenix flew away and the old man began to construct a bamboo cottage propped up by tall pillars. It was waterproof and protected him from the rain and wind, and wild beasts.

Another legend tells us that the bamboo cottage was originally the hat of Zhuge Liang (181-234), a statesman and strategist in the period of the Three Kingdoms (220-280). When Zhuge Liang led his troops on an expedition into Yunnan, the Dai elders, having heard that he was a great sage who knew astronomy and geography and could make walking wooden oxen and horses, went to see him. Zhuge Liang was sitting in his camp attending to military affairs when one of the Dai elders walked up to ask him how to build a house suitable for their tropical area and how to make clothes as beautiful as phoenix feathers for the young Dai women.

Before Zhuge Liang had time to answer, a soldier rushed in to report that the bamboo rafts for crossing the river were ready and the military counsellor must go to have a look. Zhuge Liang stood up, put on his hat, and walked out of the tent to address his soldiers on how to cross the river on the bamboo rafts. As he walked, he put his hands behind his back, his long sleeves flowing behind him. The Dai elders took his every move to heart. They decided that their house should be like Zhuge Liang's hat, made from bamboo as the rafts, and the dresses should be like his long sleeves. They went back to build their bamboo cottages and make such clothes. A legend is but a legend, but the young Dai women today wear clothes somewhat like the long sleeves of the ancients, and their cottages resemble phoenixes standing upright or possibly even Zhuge Liang's hat.

Some astute observer may ask: All the houses in Xishuangbanna are built of wood and have tiled roofs, so why are they called bamboo cottages? Once built entirely of bamboo, without a single piece of wood, the cottage had bamboo pillars, bamboo beams, bamboo fences and bamboo floors. The Dai people have retained the old name and have referred to their houses as bamboo cottages since ancient times.

Originally the cottages only had one roof. Later there appeared two-roofed and three-roofed cottages, and today some have as many as five roofs horizontally connected to each other.

The base of the house, where domestic animals are raised, is open on four sides. There are stairs to the second floor where

everyone must take off their shoes. Shoes are put on a flat wooden board beside the staircase to avoid dirtying the upstairs. The main floor is partitioned by wood boards into four sections: the corridor, verandah, living room and bedroom. The stairs lead up to one end of the corridor, in which there are wooden benches on one end and an open balcony with earthenware jars of water for drinking and washing. In the middle of the corridor is a big door leading to the living room. The living room is usually divided into two; one part for cooking and the other, scattered with cushions, for entertaining guests. A small door from the living room leads to the bedroom, but visitors are not allowed to enter or even take a look. The bedroom is unpartitioned, and the beds are arranged according to family hierarchy. The first bed is for the parents, the second for the eldest son, the third for the eldest daughter, and so forth. The bed is in fact no more than a thick mattress.

In the living room there is a central pillar, known as “The Divine Pillar”, on which no one is allowed to lean. Legend has it that when the first cottage was built, this central pillar suddenly dropped from the frame and sank down to the Palace of the Dragon King. At an order from Heaven, the Dragon King carried it back to its original position, and since then, the pillar has been worshipped as a gift from the Dragon King.

Beside the central pillar is the hearth. The hearth is made of wooden boards, nailed in the form of a square chest with no top or bottom. When a house is built, the chest is nailed near the door. After the house is completed, the residents first put some *bajiao* leaves on the ground, move the chest onto it, then fill the chest with earth and press the earth. Then a tripod is set on top, and the hearth is finished. Firewood must be inserted from the front of the tripod, never the back. It is said the tripod's three legs represent three gems: ruby, emerald and alexandrite. These three precious stones can bless the family with good fortune and wealth.

You can talk with the young women by the side of the hearth and make jokes with them even in front of their parents, and they do not get angry. But when it comes to meal time, only the men eat together with guests at the table. Guests are asked to wash their hands out on the verandah before sitting down. Sitting on the floor by the table, the male host waits upon the guests. When he proposes a toast, you must accept and drink up, showing your respect for him. If you refuse, he will think you look down on him. ☐

Translated by Xiong Zhenru

Vignettes of the Dai Lifestyle

No Family Names

When you meet and talk with people, as a rule you will invariably introduce each other's names first. In a Dai village, all the names you come across may well seem more or less the same. In any one village, it is not uncommon to run into several people with the same name, such as Yan (Crag) for men and Yu (Jade) for women.

I learned that the Dais of Xishuangbanna have no family names. Yan or Yu are by no means names to identify different families, but only serve to distinguish different sexes. By tradition, the Dais did not have to marry outside their own clans which means cousins of the same grandparents could marry each other. Today, the custom of men moving into their wives' homes after marriage is still very much alive. As a result, the function of surnames to distinguish different families has no real significance for the Dais.

Interestingly, the Dais who have no family names have more than one personal name for each individual. Before their marriage, a Dai girl is addressed by her "birth name" that is, a name given to her upon her birth such as Yu Xiang (Fragrant Jade). As a married woman, she is known by the name of her child. For example, if her child is called Yu Han (Rare Jade), she becomes Mi Yu Han, or Mother of Yu Han. The same rule would apply to her husband, who would now be called Bo Yu Han. Women of noble families used to have, in addition, a noble name, for instance, Nan Mu Nuo Na, to indicate her noble family background. Dai males have at least four or five names that tell the changes of their positions during their lifetime. They include a birth name, a monastic name (as all Dai boys become, for a few years, monks to study Buddhism and learn how to read and write in temples), a professional name and maybe also a name as an official. Once you hear the names, you can know their sex, age and position, and a bit of their personal history.

Birth names are determined according to seniority among brothers and sisters, place of time of birth and major events that take place at the time of birth. They may also be created after the names of certain flowers, grasses and trees as well as gold, silver and other treasures or even indications of the height and weight of the newly-born babies. Examples of birth names include Yu La (the Last Girl in the Family), Yan Bing (Boy Born When the Moon Is Full), Yu Zhan (Girl as Fragrant as Osmanthus) and Yan La Bi (the Fat Yan La).

Colourful Dai Dresses Accentuate Feminine Charm

Young girls of the Dai nationality are often seen holding beautiful parasols, walking leisurely in groups of three and four under palm trees along the streets of the town of Yunjinghong. Their hair is made into a bun set at the back of the head or slightly to one side of the back of the head. The bun is held steady with a small colourful comb and embellished with a few fresh flowers or artificial silk flowers. These days, they wear fashionable earrings and eardrops picked up in the market, replacing the traditional little gold tubes or coloured stems of rice-paper plants that their mothers and grandmothers favoured. They do, however, still wear the traditional short blouses with short and tight sleeves and thin and tight skirts that reach down to the instep. Thanks to the development of the modern textile industry, the short blouses and long and tight skirts not only better accentuate the beautiful figures of Dai girls, but offer a much greater variety of attractive colours. If a blouse is made of yellowish pink material, you will not be able to tell if their dresses have sleeves at all from a distance, to give an idea of how close fitting the sleeves are! The front part of the short blouse is long enough just to reach the waist while its rear, even shorter, is simply above the waistband, now and then revealing their bare back at the waist, adding a suggestive charm to the outfit.

The urbanization of Yunjinghong and the consequent city construction have changed many originally suburban Dai villages into "villages inside a city". I took the dresses of Dai girls that I saw in the city of Yunjinghong for typical garments of Dai city girls. Only after I had seen the same style of clothes in a number of villages at Xishuangbanna, did I realize that village and city girls of the Dai people wear the same kind of clothes. Whether from towns or villages, Dai girls are not only born beautiful, they are also good at personal grooming. Before they leave home everyday, they always spend some time in front of the mirror to make themselves more attractive.

For men, most of the oldest generation still don their traditional style of clothes: collarless short shirts with buttons either in the middle or on one side matched by long black trousers. On the head, they wear turbans of white or blue cloth. The young and middle-aged, particularly the former, normally wear the same kind of clothes as the Han people and only put on the tra-


ditional garments during festivals or at major social events.

Requiem for a Statue

In Xishuangbanna, I was particularly impressed by the great number and rich variety of Buddhist temples and pagodas seen in every village inhabited by the Dais.

All the Dais believe in Hinayana, or "Lesser Vehicle" Buddhism. Solemn Buddhist ceremonies are held at every festival, especially during the three-month-long Gate Shutting Festival. The Dais go to temples to offer good fruit to Buddha, light candles and pray for good fortune; sometimes they hold fresh flowers in their hands, walking barefoot three times around a pagoda, reciting their prayers. Very often, pagodas are built inside of a temple. There are also cases where temples are built because pagodas have been erected. Solitary pagodas are very rare. There are single pagodas, twin pagodas and clusters of pagodas. The most representative group pagoda structure is the Manfeilong White Pagodas consisting of nine magnificent pagodas. More commonly seen are an indefinite number of small pagodas standing, almost as attendants, around a large one.

Temples usually consist of three sections: a grand hall, the living quarters for monks and a drum room. In the centre of the left hand side of the hall is a Buddha throne on which are placed statues of the Buddha in various sizes. To its front stands a table for placing sacrifices offered by worshippers. On the right is a long bench, usually about fifty centimetres high. The bench, known as the "Upper Seat", is for the monks to sit on when chanting scriptures. Ordinary followers of the faith kneel opposite the Upper Seat while listening to scriptures.

The completion of a Buddha statue to be placed in a temple is celebrated with a grand ceremony by the Dai people who spend a great deal of money and hold an elaborate feast on the occasion. To underscore their belief that the Buddha statue is alive and not a mass produced icon they adorn it with colourful ribbons and bands and place internal organs cast in silver inside the statue. Dai script are carved on the silver internal organs to imply that the Buddha statue can communicate as well. When the statue is bored hollow by insects, the Dais will consider the Buddha statue to be dead and bury it as part of a funeral not unlike that for deceased human beings. 

Translated by Huang Youyi

Local Handicrafts and Specialties of Ningbo

Ningbo Embroidery

Ningbo embroidery has a history of nearly 1,000 years and is one of the six best-known embroidery producing locales of China. The other five are Hunan, Suzhou, Beijing, Guangdong, and Sichuan. With distinct features of its own, it is different from Hunan and other embroideries both in stitch and design. Ningbo embroidery is somewhat similar to Suzhou embroidery but while the latter is characterized by gorgeous beauty the former boasts a classic elegance.

There are a great number of varieties of Ningbo embroidery which are fine in composition, bright in colour and diverse in stitch. In terms of material used, Ningbo embroidery includes silk and embroidery of artificial fibre. The silk products generally consist of embroidery of Chinese crepe and embroidery of spun silk. Products using the latter consist of Huachunfang embroidery and embroidery of trueran silk. As far as method is concerned, it can be classified as coloured embroidery, plain embroidery, embossed embroidery and hollowed-out embroidery. Out of all the varieties, the best-known is the embossed embroidery, which, very much like relief sculpture, presents human figures, birds and flowers in a very vivid and lifelike way and offers a cubic impression.

Over the past years, great efforts have been made to collect and study patterns and designs of both ancient eras and modern times and some advanced techniques and skills of embroidery have also been introduced from abroad. As a result, the traditional Ningbo embroidery has been further enhanced with a great number of new and beautiful embroidery articles featuring figures of athletes, pandas, goldfishes, lotus flowers and more on such items as table-clothes, pillow cases, handkerchieves, pajamas, night robes, women's dresses, handbags, children's clothes and children's caps.

Ningbo Gold Polycrome Lacquer

The technology of Ningbo lacquer enjoys a very long history and the ancient nature of this technology has been convincingly proved by a wooden bowl painted with vermilion lacquer dating from the fifth millennium B. C. unearthed from the ruins of Hemudu in Yuyao County near Ningbo. Modern gold polycrome lacquer uses Chinese lacquer as a laminate and the objects themselves are mainly made of wood or bamboo. The designs may be in relief plain designs or impressed designs, which are all very vividly portrayed. Lacquerwares of this kind represent one of Ningbo's major handicraft articles for export and the main products include screens, drum-like stools, tea tables,

fruit plates, bookcases, desks, T.V. cases and so on.

Gilded Wood Carving

Gilded wood carving is also one of the major traditional handicrafts of Ningbo. It uses camphor, linden, ginkgo, as well as other kind of quality wood as its raw material and the carving consists of relief openwork and round carving. It takes a combination of techniques to produce the gilded wood carvings. Along with gilding and colour-decking, gold-rubbing, gold-rolling, silver-rolling, gold-drawing, mica inlay, and mother-of-pearl inlay are some of the processes employed. The carving is also painted with Chinese lacquer. Diverse in form and rich in content, the designs mostly represent ceremonies and folk legends and at times reveal a unique local flavour of Ningbo. Since the Ming and Qing Dynasties (1368-1911), the residences of more prosperous families and particularly the big temples, monasteries and grand halls have all been decked with such wood carvings. In the old days, the Grand Boats used to celebrate the Gathering of Immortals and the meticulously carved beds used for wedding by rich families were also embellished with such carvings. Now, in Tianyi Pavilion, a famous ancient building in Ningbo, there is still a well-preserved Qiangong Bed allegedly made by one thousand engravers in the Qing Dynasty and it is greatly admired by visitors for the superb craftsmanship and grand beauty of the carving. The Factory of Applied Arts of Ningbo has produced a great number of articles with such gilded carvings, such as screens, chests, statues of ancient people, images of Buddhas, lions and colour lanterns.

Inlaid Woodware and Boneware

Inlaid woodware and boneware are some of the age-old traditional handicrafts of China. As early as 1,000 years ago in the Sui and Tang

Dynasties, they began to be used as articles of tribute to the emperors. The Hall of Happiness and Longevity at the Summer Palace in Beijing, contains some inlaid woodware and boneware made in Ningbo during ancient times. In terms of form, the inlay works of Ningbo can be classified as high inlay and plain inlay, the former with relief decorations and the latter having designs level with the surface of the wood body. Pieces of ivory, mother-of-pearl, wood or copper are first sawed into pre-designed shapes and then inlaid into the wood body by means of a cutting knife. Applied to architectural members and furniture, this inlay handicraft gains a practical as well as a decorative value. This handicraft technique can be applied to a variety of furniture, such as chairs, rocking chairs, big and small tea tables, hanging screens, table screens, wardrobes or chests. Some of the recent products such as the screens and hanging screens entitled "A Gathering of Beauties", "Woman Marshal Mu Guiying" and the "Bridge of the Qiantang River" are considered among the best of their genre because of their superb inlay craftsmanship.

Straw Mats

The straw mats produced in the area of Huanggulin west of Ningbo offer four advantages. Firstly, they are compact in texture and impervious to water. Secondly, they are straight and tough. When standing erect, they seem to possess a firm and unyielding quality. Thirdly, they are pliable and smooth. When you sleep on the mat, it gives a cool, smooth and pleasant feel. Fourthly, they are easy to store. When they are not in use, they can easily be rolled up, taking little space and sending forth a pleasant delicate fragrance. As early as 1,200 years ago, the straw mats of Ningbo were widely distributed as one of the area's specialty products.

Translated by Nie Zhenxiong

Main Shops and Companies in Ningbo

Name	Address	Telephone
Arts & Crafts Shop	77 Zhongshan Road East	66607
Ningbo Antiques Store	91 Zhongshan Road East	62689
Ningbo City God's Temple Department Store	22 Xianxue Street	66816
Ningbo Overseas Chinese Store	65 Zhongshan Road East	31321
Ningbo Friendship Store	70 Mayuan Road	56918
Ningbo No. 1 Department Store	2 Yaohang Street	32663
Ningbo Arts & Crafts Import & Export Corporation	175 Xiaowen Street	364548

Transport to Xishuangbanna

How to Get There

Setting out from Kunming there are two possible ways to reach Xishuangbanna: by plane or by motor coach.

Motor coach allows one to cross southern Yunnan, but with the distance between Kunming and Jinghong being 733 kilometres, it takes two and a half days to make the journey, passing through such places as Yuxi, Yuanjiang and Simao.

The plane from Kunming to Simao takes 70 minutes and tickets can be purchased in

Kunming. From Simao one takes a bus the same or following day for Jinghong, a journey of 164 kilometres.

There is now also a direct flight from Kunming to Jinghong four times a week. See the timetable below.

Getting About

Different motor coach services link Jinghong with the main towns and districts of Xishuangbanna. It is wise to seek out information regarding routes and departure times of these services on arrival there.

To travel to Menghai, 57 kilometres from Jinghong, one can buy tickets from in front of

the passenger waiting room between 8:00 a.m. and 6:00 p.m.

There is no bus service in the city or the surrounding countryside around Jinghong, but it is possible to hire a car from a state-owned or private company. For the stout-hearted it is also possible to rent a bicycle. Hotels and restaurants with special permits may rent bicycles by the hour.

A boat service, called "Banna", sails along the Lancang River between Jinghong and Menghai (Ganlanba). Boarding is at Jinghong from the jetty 500 metres from the Lancang River Bridge. Tickets are on sale every day from 8:00 a.m. at the boat.

Bus Service from Ningbo in Zhejiang Province

Route	Departure	Arrival
Ningbo South-Wenzhou West	17:00 (air-conditioned)	03:00 (the following day)
Ningbo South-Fuzhou	16:10	17:10 (the following day)
Ningbo South-Wenzhou South	16:50	04:30 (the following day)
Ningbo South-Wenzhou West	06:20	17:45
Ningbo South-Wenzhou East	07:30	16:50
Ningbo South-Yandangshan	08:30	16:30
Ningbo South-Fenghua	06:30/09:00/09:50/ 14:20/15:30	07:30/10:00/10:50 15:20/16:30
Ningbo South-Xikou	08:50/10:00/ 13:10/15:15	10:10/11:20/ 14:30/16:35
Ningbo South-Jinhua	06:30	15:10
Ningbo South-Shengxian	07:10/12:10	10:25/16:10
Ningbo South-Xinchang	08:00/09:20/ 12:20/14:00	11:00/12:50/ 15:20/17:00
Ningbo South-Tiantai	07:05/12:15	11:05/16:15
Ningbo South-Shenjiamen	07:10/08:35 11:45/12:40	11:10/12:35 15:45/16:40
Ningbo North-Shanghai	17:15	05:00 (the following day)
Ningbo North-Yangzhou	16:45	06:00 (the following day)
Ningbo North-Hualiyin	14:05	07:00 (the following day)
Ningbo North-Zhaobaoshan	08:30/09:20/ 11:45/15:10	09:30/10:20/ 12:45/16:10
Ningbo North-Shenjiamen	06:25/06:55/07:25/ 10:40/11:30/11:50/ 12:45	—
Ningbo North-Dinghai	07:40/08:00/09:00/ 11:00/12:40/13:40	—
Ningbo East-Shanghai	17:00	05:00 (the following day)
Ningbo East-Hualiyin	13:45	07:00 (the following day)
Ningbo East-Yangzhou	16:05	06:00 (the following day)
Ningbo East-Shenjiamen	07:10	11:00
Ningbo East-Dinghai	07:20	11:40
Ningbo East-Fenghua	08:50	10:25
Ningbo East-Tiantong Temple	07:00/07:40/08:50/ 09:30/11:20/12:40/ 14:00/16:20	08:00/08:40/09:50 10:30/12:20/13:40/ 15:00/17:20
Ningbo East-Qianhu Lake	06:55/10:35/14:50	07:45/11:25/15:40

*For enquiries, please call 311834 (Ningbo South), 355845 (Ningbo North) and 334570 (Ningbo East).

Flights to and from Kunming

Route	Days of Week	Dep.	Arr.	Flight No.
Guangzhou — Kunming	3	12:10	14:05	SZ4372
	4	14:35	16:35	SZ4384
	4	15:00	16:50	SZ4388
	7	14:20	17:20	CZ3401
	7	13:00	14:50	CZ3471
	1 2 5 6	07:55	09:45	CZ3409
	1 3 5 7	17:25	19:15	SZ4342
	1 2 3 5 7	05:55	11:40	SZ4382
Kunming — Guangzhou	3	09:45	11:30	SZ4371
	4	07:30	09:15	SZ4383
	4	12:30	14:20	SZ4387
	7	18:10	21:00	CZ3402
	7	15:40	17:30	CZ4372
	1 2 5 6	16:40	18:30	CZ3410
	1 3 5 7	15:10	16:50	SZ4341
	1 2 3 5 7	07:30	09:15	SZ4381
Simao — Kunming	2 6	15:55	16:40	SZ4468
Kunming — Simao	2 6	14:15	15:10	SZ4467
Jinghong — Kunming	1	17:30	18:30	SZ4452
	3 4 7	19:20	20:10	SZ4454
Kunming — Jinghong	1	15:35	16:40	SZ4451
	3 4 7	17:25	18:40	SZ4453
Hong Kong — Kunming	1 2 5 6	13:25	15:40	CZ342
Kunming — Hong Kong	1 2 5 6	10:35	12:30	CZ341

(Valid Spring 1992)

**Train Schedules
Hangzhou—Ningbo**

369 O.	367 O.	365 O.	Train No. Station	366 O.	368 O.	370 O.
18:03	15:16	08:02	Hangzhou	11:42	13:54	21:30
18:35	15:46	08:34	Xiaoshan	11:16	13:28	21:04
19:23	16:35	09:27	Shaoxing	10:16	12:28	20:23
19:58	17:14	10:02	Shangyu	09:17	11:49	19:26
20:38	17:51	10:43	Yuyao	08:45	11:16	18:50
21:32	18:40	—	Cicheng	08:10	10:37	—
22:05	19:15	12:00	Ningbo	07:40	10:05	17:50

Exp. — Express

F.T. — Fast through passenger train

O. — Ordinary passenger train

Flights to and from Ningbo

Route	Days of Week			Dep.	Arr.	Flight No.	
Beijing — Ningbo	1	6		14:45	17:15	CA1541	
	3	5		11:30	13:40	WH2155	
	3	5	7	11:20	13:20	MU5150	
Ningbo — Beijing	1	6		18:00	20:30	CA1542	
	3	5		14:30	16:55	WH2156	
	3	5	7	14:20	16:35	MU5149	
Fuzhou — Ningbo	3	6		10:00	11:20	MU5593	
Ningbo — Fuzhou	3	6		12:00	13:20	MU5594	
Guangzhou — Ningbo	2	6		15:20	17:10	CJ6304	
		6		15:20	17:40	CZ3517	
		3	7	10:50	12:40	MU5376	
Ningbo — Guangzhou	2	6		12:30	14:25	CJ6303	
		6		18:30	20:30	CZ3518	
		3	7	13:10	15:10	MU5375	
Nanjing — Ningbo	1	3	6	12:10	13:30	MU5585	
Ningbo — Nanjing	1	3	6	14:30	15:50	MU5536	
Shanghai — Ningbo	1	3	6	10:20	11:00	MU5565	
	2	4	6	14:30	15:20	MU5503	
		5	7	13:10	13:50	MU5557	
Ningbo — Shanghai	1	3	6	16:40	17:20	MU5566	
	2	4	6	20:00	20:40	MU5504	
		5	7	11:50	12:30	MU5558	
Shenyang — Ningbo	6			09:10	11:40	CJ6303	
Ningbo — Shenyang	6			10:00	20:20	CJ6304	
Wenzhou — Ningbo	2	5	7	10:10	11:10	MU5590	
Ningbo — Wenzhou	2	5	7	14:20	15:10	MU5589	
Wuhan — Ningbo	1	3	5	14:25	16:10	MU5370	
	2	4	6	14:10	16:20	WU573	
		6	7	07:20	09:20	CZ3545	
Ningbo — Wuhan	1	3	5	11:50	13:50	MU5369	
	2	4	6	16:50	19:00	WU574	
		6	7	10:10	12:15	CZ3456	
Xiamen — Ningbo	2	5	7	07:20	08:40	MF8515	
	1	3	4	6	7	10:10	MU5868
	2	5	7	09:20	10:40	MF8516	
Ningbo — Xiamen	1	3	4	6	7	12:40	MU5867
Hong Kong — Ningbo	3	6		17:20	19:20	MU5020	
Ningbo — Hong Kong	3	6		14:25	16:30	MU5019	

(Valid Spring 1992)

Yunnan's Cities and Counties Open to Foreign Tourists

Baoshan	保山市	Mojiang Hani	墨江哈尼
Binchuan C	賓川縣	AC	族自治縣
Chengjiang C	澄江縣	Nanhua C	南華縣
Chuxiong	楚雄市	Pu'er Hani	普洱哈尼族
Dali	大理市	& Yi AC	彝族自治縣
Dayao C	天姚縣	Qujing	曲靖市
Eryuan C	洱源縣	Ruili C	瑞麗縣
Fuyuan C	富源縣	Shizong C	師宗縣
Gejiu	箇舊市	Simao C	思茅縣
Jianchuan C	劍川縣	Tengchong C	騰衝縣
Jianshui C	建水縣	Tonghai C	通海縣
Jiangchuan C	江川縣	Wanding	畹町市
Jinggu Dai & Yi AC	景谷傣族彝族自治縣	Weishan Yi	巍山彝族回
Jinghong C	景洪縣	& Hui AC	族自治縣
Kaiyuan	開遠市	Wuding C	武定縣
Kunming	昆明市	Xuanwei C	宣威縣
Lijiang Naxi	麗江納西	Yao'an C	姚安縣
AC	族自治縣	Yongren C	永仁縣
Longling C	龍陵縣	Yongsheng C	永勝縣
Lufeng C	祿豐縣	Yuanjiang	元江哈尼
Luliang C	陸良縣	Hani, Yi &	族彝族傣
Luoping C	羅平縣	Dai AC	族自治縣
Luxi C	潞西縣	Yuanmou C	元謀縣
(Mangshi)	(芒市)	Yuxi	玉溪市
Luxi C	瀘西縣	Note:	
(Zhongshu)	(中樞)	C: County	
Menghai C	勐海縣	AC: Autonomou	
Mile C	彌勒縣	County	

Average Climatic Conditions in Xishuangbanna

		Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Jinghong	Temperature (°C)	15.6	17.5	20.8	24.0	25.6	25.5	25.2	24.8	24.3	22.4	19.2	16.2
	Rainfall (mm)	22.7	11.4	20.5	47.3	136.9	190.1	221.0	243.9	142.0	94.2	43.3	24.3
Menghai	Temperature (°C)	11.9	13.7	16.8	20.0	21.7	22.3	22.0	21.7	20.9	18.9	15.6	12.4
	Rainfall (mm)	24.0	8.7	20.7	51.7	158.1	201.5	267.3	295.9	145.1	118.2	61.8	37.4

Train Schedules Shanghai—Hangzhou—Ningbo

551 O.	451 O.	363 O.	361 O.	353 O.	351 O.	133/136 F.T.	97 Exp.	95 Exp.	Train Station	No. Station	96 Exp.	98 Exp.	134/135 F.T.	352 O.	354 O.	362 O.	364 O.	452 O.	552 O.
	06:10	12:58	01:55		07:02	From Shenyang	23:26	06:00	Shanghai		20:14	22:08	To Shenyang	05:00		11:07	22:58	19:10	
				21:05		02:45			Shanghai West				02:15		17:17				
	07:39	14:26	03:12	22:17	08:43	04:15			Songjiang						16:02	09:46	21:37	17:44	
	11:14	15:56	05:03	23:55	10:12	05:48		08:32	Jiaying			19:25	23:20	02:42	14:42	08:10	20:16	15:24	
	12:07	16:30	05:45		10:49	06:23			Haining				22:32		13:59	07:32	19:35	14:16	
06:26	14:40	17:58	07:06	01:38	12:24	07:56	03:20	10:02	Hangzhou		16:28	17:42	20:56	00:51	12:32	06:05	18:05	11:24	18:12
07:16	15:32			02:08	12:56				Xiaoshan					00:12	11:54			10:25	17:16
08:26	17:06			03:08	13:50		04:30		Shaoxing			16:30		23:29	11:07			09:14	15:08
11:10	19:27			04:29	15:10		05:41		Yuyao			15:14		22:04	09:40			07:10	12:40
12:55	21:00			05:58	16:10		06:40		Ningbo			14:20		21:10	08:35			05:30	11:00

Air Travel News

Urümqi-Changsha-Shenzhen: The capital of the Xinjiang Uygur Autonomous Region now has an air link with Shenzhen Special Economic Zone close to Hong Kong. Planes on the new 3,897-kilometre route make a stop at Changsha. The service operates on Saturdays.

Qiqihar-Guangzhou: A new service between Qiqihar, Heilongjiang Province, and Guangzhou, Guangdong Province operates on Thursday. The MD-82 passenger planes on this 2,940-kilometre route cover the journey in four hours.

Chengdu-Shenzhen: Chengdu, capital of Sichuan Province, will see its tourism stepping up with the opening of direct flights from the Shenzhen Special Economic Zone. The twice-weekly 1,474-kilometre flight takes two hours.

China Southern Airlines (CSA) is increasing its flights out of Shenzhen Airport to Qingdao, Guilin, Hangzhou, Xi'an, Chongqing, Guiyang, Dalian, Shenyang, Beihai, Shantou, Nanjing, Haikou, Fuzhou and Wuhan. At present, it has flights to Beijing, Shanghai, Chengdu, Kunming and Urümqi and plans to link up with about ten other cities in the future. The air company has 75 planes in operation over some 110 air routes.

Qianhuting Economic and Technological Development Zone

This new zone has been set up in Yichang in the central province of Hubei. Qianhuting is at the mouth of the Yangtse River's Three Gorges. Having good communications, the zone will build up the textile and chemical industries, as well as tool-making and electronics manufacturing.

Special Tourist Activities in Shaanxi

Shaanxi is using the occasion of the special "Visit China '92" year to arrange a number of tourist activities. There will be the Loess Plateau Folk Art Festival, an International Calligraphy Convention at Xi'an, a ceremony at the Mausoleum of the Yellow Emperor, as well as new tourist itineraries and tours: Shaanxi Provincial History Museum and the new archaeological site of the No. 2 excavation of the Mausoleum of Emperor Qin Shihuang; Famen Temple; an acupuncture tour and research tour into the roots of traditional Chinese medicine; Mount Huashan and Mount Taibai; the two ancient capitals of Beijing and Xi'an; and the ancient Silk Road.

New Economic Zone Awaiting Investors

After two years of preparations, the Futian Bonded Zone, part of the Shenzhen Special Economic Zone, offers many conditions to attract investors. The bridge linking the zone with Hong Kong has been completed and 22,000 kw/hours of electricity and 12,000 tonnes of water per day can be furnished there. Some 53 hectares are now ready for leasing to foreign companies.

A "World Park" in Beijing

Beijing is to start work in March this year on the construction of a "World Park" which will have reduced scale copies of the world's best known historical sites and monuments. Located in Fengtai District on a 46.7-hectare site, it will be divided into 17 areas corresponding to 17 areas of the planet and will comprise more than 100 separate items for some 50 different countries. There will be for example, the Eiffel Tower, the Pyramids, Red Square and the Empire State Building, as well as gardens landscaped in the French, English, Italian and Arabian styles. The first phase of the project will be completed in October, 1993 and the second by the end of 1994.

New Train Service from Hong Kong

A new direct train service running between Hong Kong and Foshan in Guangdong Province is now being set up and is expected to be in operation at the beginning of next year.

Dai Village Theme Park in Kunming

A traditional Dai village has opened to tourists in Kunming, capital of Yunnan Province as part of its tourism drive. The village covering an area of 2.7 hectares, has houses grouped around a white pagoda. Some 50 Dai ethnic minority people will make their permanent home there.

This village is the first of 26 planned villages to be built in a 573 hectare theme park, giving tourists glimpses of the lifestyles of Yunnan's many nationalities. Accommodation for visitors, boats and a botanical garden are among the many attractions planned.

Pudong's Yanggao Circular Highway Under Construction

Work on widening the Yanggao Circular Highway has started. This road is 24.5 kilometres long and has six lanes and links the five zones and two suspension bridges of the new Pudong New Zone. Work is expected to be completed by the end of the year.

Funerary Frescoes in Henan

Frescoes in a good state of preservation have been discovered in a tomb dating from the Eastern Han Dynasty (25-220), in Dongpang Village, Yanshi County, Henan Province. Painted in red, black, yellow, blue and green pigments, the subjects include a wooden chariot bearing two persons pulled by a red horse and a kitchen equipped with utensils.

HANGZHOU SPECIAL

Hangzhou, one of the six famous ancient capitals in Chinese history, was described by Marco Polo as the most beautiful city in the world. With perhaps China's best-known natural scenic spot, the West Lake, and friendly people, the capital of Zhejiang still retains much of its old charm.

- Springtime at the West Lake
- People of Hangzhou
- Drinking Tea in Hangzhou
- Xiling Seal Engravers' Society
- Hangzhou Cuisine



(Continued from page 16)

Of Child Monks and Ten Daily Baths

Days and Nights in a Dai Village and Home

distance away from the house where the wedding was going to take place, we heard the loud bangs of firecrackers. Knowing we came a long way, the host came out to greet us and ushered us to the upstairs of his bamboo house. There we sat on the floor in front of a wonderful spread of food and drinks.

Nuptials

Though both families of the bride and bridegroom had to throw big parties, the wedding ceremony was held in the bride's home. As the ceremony began, an elderly respected man came out with a white thread. He linked one end of the thread on the wrist of the bride and the other end on the bridegroom's wrist, wishing them to live happily to a good old age. The next item was a wedding song performed by a local Dai singer. Yi'ershui, our hostess, told me quietly that those singers were very popular among the local people. At times like this "without their singing, life would be tasteless, like food without salt or spices in it".

When I clambered down the stairs, I noticed that all posts were decorated with a few palm leaves and sections of sugarcane. They were used, Yi'ershui explained, for avoiding evil spirits. So the Dai people not only believed in Hinayana, but also preserved some practices of more primitive religion. ☐

Translated by Wang Mingjie

(Continued from page 29)

Beginning the New Year with a Big Splash

Water Splashing and the Dai New Year

actual water sprinkling began as soon as the Buddha-worshipping ritual come to an end. I had hardly come out of the temple when I saw people dipping bamboo branches in water and sprinkling the elderly and children alike. For the Dais, water is the most sacred and pure symbol of happiness and good luck. To spread water on others at New Year is their way to express their good wishes.

The younger Dais in high spirits of course would not be content to sprinkle water gently with bamboo branches. Each of the young men and women armed with a bowl and a basin or a bucket full of water started their water splashing by a river. No matter who they saw, they poured on them "water of happiness". I had just stepped outside the temple when a whole basin of river water drenched me. Now soaked through, I had nothing to lose and joined in the fight immediately.

As we were hotly engaged in the aquatic free-for-all a shower came despite the sun. Contrary to my expectation that the rain would surely reduce the intensity of the fight, people cheered in unison and became even more frenzied in their skirmishing. This was because the Water Splashing Festival action was also a time to pray for adequate rainfall and good harvests. This marathon battle did not eventually subside until sunset. Long before that, the whole town of Jinghong had turned into a world of water. ☐

Translated by Huang Youyi

Shanghai Electric Cable Research Institute

(SECRI) developed its Upward Continuous

Casting System independently in the 1980's.

Designed to produce oxygen-free copper rod,

the system is

characterized by

advanced technology, a wide range of

products, high quality products, versatility, low

productions costs, low investment and no

pollution, thus being ideally suited for making

copper conductors and other copper products.

In recent years, oxygen-free copper rod, tubing

and sheet copper and more than 60 upcasting

lines with a capacity of 2000 - 8000 T.P.Y.,

designed by SECRI have been manufactured

by Shanghai Hai Gong Machinery Making

Factory most of which have been applied in the

cable industry, earning considerable profit.

Contact: Mr. Lu Tao

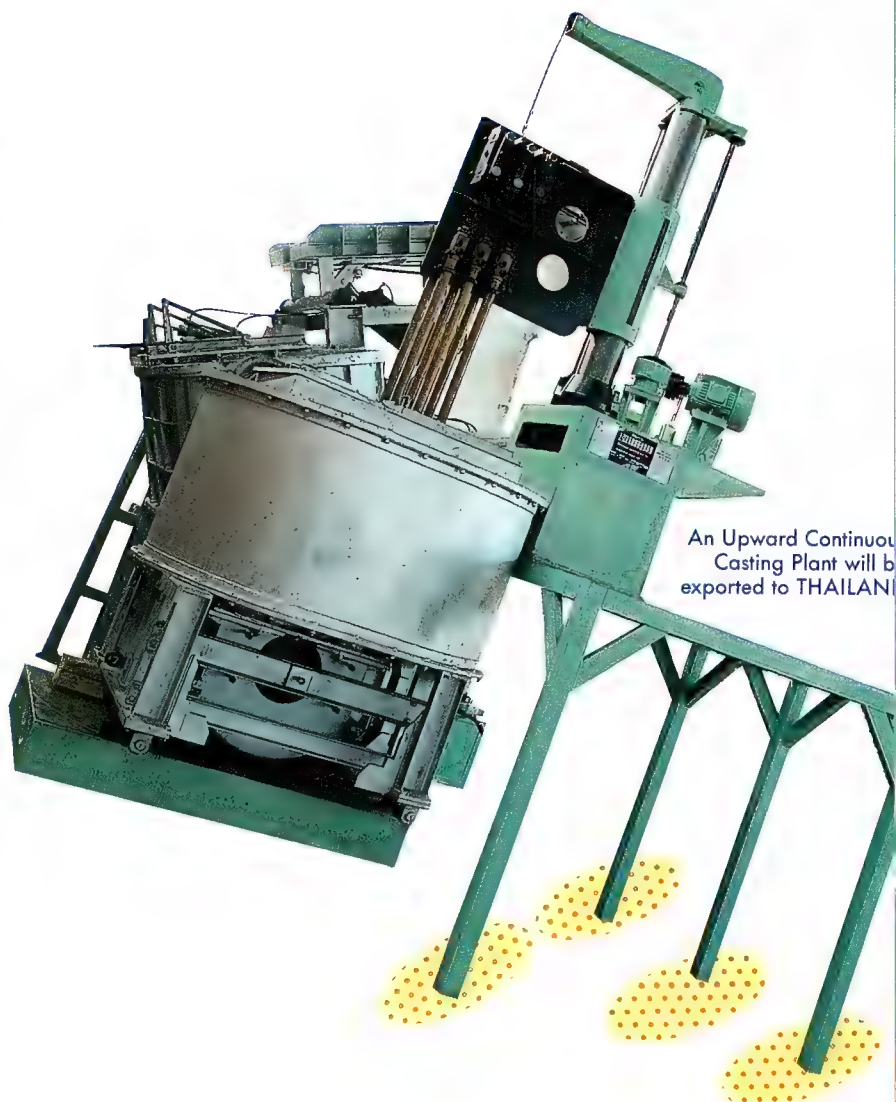
Add: 1000 Jungong Road Shanghai 200093,

P.R. China Fax: 5491182. Tel: 5483306.

Cable: 0984 Shanghai



Shanghai Electric Cable Research Institute



An Upward Continuous
Casting Plant will be
exported to THAILAND

EDITIONS	PERIOD	HONG KONG	MACAU & CHINA	OVERSEAS				
				*SURFACE WITH REGISTERED MAIL	AIR MAIL			
ENGLISH & FRENCH	One year (12 issues)	HK\$250	HK\$280	US\$62	US\$77			
				£54	£60			
				FF390	FF460			
	Two years (24 issues)	HK\$450	HK\$500	US\$114	US\$143			
CHINESE & VERSEAS				£97	£110			
				FF730	FF860			
One year (12 issues)	HK\$190	HK\$220	US\$55	US\$70				
			£43	£50				
			FF330	FF410				
Two years (24 issues)	HK\$350	HK\$400	US\$102	US\$130				
			£82	£95				
			FF630	FF760				

No. 141

CUT ALONG DOTTED LINES



郵費由持
牌人支付

如在本港投寄
毋須貼上郵票

香港中國旅遊出版社
H.K. CHINA TOURISM PRESS
17/F., V Heun Building
138 Queen's Road Central
HONG KONG

No.	No.
* 1	Beijing
* 2	Shanghai
* 3	Hangzhou
* 4	Nanjing
* 5	Henan
* 6	Inner Mongolia
* 7	Guangdong
* 8	Yunnan
* 9	Jiuzhaigou, Sichuan
* 10	The Northeast
* 11	Xinjiang
* 12	Guilin
* 13	Mt. Huashan
* 14	Xishuangbanna & Mt. Huangshan
* 15	Beijing in Autumn
* 16	Sichuan
* 17	Chaozhou & Swatow
* 18	Hunan
* 19	Fujian
* 20	Zhejiang & Jiangsu
* 21	Tibet
* 22	Shanxi
* 23	The Grand Canal
* 24	Gansu
* 25	China's Minorities
* 26	Shandong
* 27	Hainan Island
* 28	Shaarxi
* 29	Anhui
* 30	Guizhou
* 31	Hebei & Tianjin
* 32	China in Winter
* 33	Plains of Sichuan
* 34	Northern Guangdong
* 35	Qinghai
* 36	Western Hunan & Mt. Bodga
* 37	Loess Plateau
* 38	Jiangxi
* 39	Southern Fujian
* 40	Inner Mongolia
* 41	Jilin
* 42	Xinjiang
* 43	Hielongjiang
* 44	Zhejiang & Jiangsu
* 45	Guangxi
* 46	Ningxia
* 47	Yunnan
* 48	China-wide Special
* 49	China-wide Special
* 50	Hubei
* 51	Shanghai
* 52	Beijing I
* 53	Beijing II
* 54	China's Minorities
* 55	Liaoning
* 56	Guangdong
* 57	Hunan
* 58	Jiangnan
* 59	Sichuan
* 60	China-wide Special
* 61	Western Jiangsu
* 62	Guizhou
* 63	Northern Jiangsu
* 64	Xinjiang
* 65	Chengde
* 66	Northeastern Border
* 67	China-wide Special
* 68	Southern Gansu
* 69	Hainan Island
* 70	Hangzhou
* 71	Henan
* 72	Xishuangbanna
* 73	China-wide Special
* 74	Sichuan-Tibet Special
* 75	Huangguoshu Falls
* 76	Shandong Special
* 77	Beibu Gulf Special
* 78	Silk Road First Section Special
* 79	China-wide Special
* 80	Jiangxi Special
* 81	Xinjiang Travel Special
* 82	Xinjiang Travel Special
* 83	Hulun Buir Grassland Special
* 84	Northern Guangdong
* 85	China-wide Special
* 86	Beijing Special
* 87	Fujian Special
* 88	Guangxi Special
* 89	Northern Shaanxi
* 90	Southern Anhui
91	Eastern Zhejiang
92	Gansu Corridor Special
93	Southern Jiangsu
94	Sichuan's Langshan Mountains
95	Shanxi Special
96	Ningxia Special
97	Hainan Special
98	Taiwan Special
99	Western Hunan
100	China-wide Special
101	Grand Canal (I)
102	Grand Canal (II)
103	Western Hubei
104	Guizhou Special
105	Liaoning Special
106	Qinghai Special
107	Pearl River Delta
108	Yunnan's Hengduan Range
109	China-wide Special
110	Sichuan Special
111	Wumeng Mountains
112	One Day in China
113	New Destinations Special
114	Helongjiang Special
115	Southeast Gansu
116	Shanghai Special
117	Henan Special
118	Tibet Special
119	Southwestern Silk Road
120	Southwestern Silk Road
121	Border Crossings Special
122	Central/Southern Hebei
123	Jilin Special
124	Beijing Special
125	Jiangxi Special
126	Taiwan Straits Special
127	China-wide Special
128	Southern China
129	Southwestern Shandong
130	Qinghai's River Source
131	Xi'an and Central Shaan
132	Along the Route of the Long March (I)
133	Along the Route of the Long March (II)
134	Tianjin Special
135	Jiangsu-Zhejiang
136	Central Yunnan
137	Qing Imperial Excursions to the North
138	Yangtse River Delta
139	China-wide Special (I)
140	China-wide Special (II)



BOUND VOLUME	ENGLISH EDITION			
	VOL 8, 9	VOL 10, 11,12,13	VOL 14,15,16	VOL 17, 18,19,20
UNIT PRICE (in HK\$)	90	100	130	150
HONG KONG (in HK\$)	110*	125*	155*	180*
MACAU/CHINA (in HK\$)	110*	125*	155*	180*
OTHERS (in US\$)	18*	18*	23*	25*
*PRICE INCLUDES PACKING AND SURFACE POSTAGE WITH REGISTERED MAIL				

Please send me the CHINA TOURISM BOUND VOLUMES:

ENGLISH EDITION:

VOL 8 (49-54)	<input type="checkbox"/>	VOL 15 (91-96)	<input type="checkbox"/>
VOL 9 (55-60)	<input type="checkbox"/>	VOL 16 (97-102)	<input type="checkbox"/>
VOL 10 (61-66)	<input type="checkbox"/>	VOL 17 (103-108)	<input type="checkbox"/>
VOL 11 (67-72)	<input type="checkbox"/>	VOL 18 (109-114)	<input type="checkbox"/>
VOL 12 (73-78)	<input type="checkbox"/>	VOL 19 (115-120)	<input type="checkbox"/>
VOL 13 (79-84)	<input type="checkbox"/>	VOL 20 (121-126)	<input type="checkbox"/>
VOL 14 (85-90)	<input type="checkbox"/>		

NAME Mr/Ms/Mrs

ADDRESS

COUNTRY

☐ CHEQUE ENCLOSED☐ PLEASE DEBIT MY CREDIT CARD

Please tick one box:

☐ VISA☐ AMEX☐ MASTER

☐ DINERS

[illegible]

EXP. DATE | | / | |

SIGNATURE _____

DATE _____

(★out of stock)

Chengdu Textiles Import & Export Corporation, a subsidiary specialized branch of the China National Textiles Import & Export Corporation, mainly handles the import and export of yarn and grey fabrics, knitwear articles and cotton manufactured goods, garments and other textile raw materials. It also undertakes the processing of materials supplied by clients and processing with samples supplied by clients.

Since the state's implementation of the policy of reform and opening to the outside world ten years ago, Chengdu's textile industry has achieved a rapid development by enlarging its business scale, importing equipment and renovating its technology. The corporation now possesses a complete processing network with advanced equipment and technology capable of turning out various kinds of textile products.

This had created a sound foundation

for the development of its export trade. Chengdu Textiles Import & Export Corporation is keen to offer quality service to clients all over the world and to supply them with various kinds of textiles products. The corporation mainly handles the following products.



CHINA NATIONAL TEXTILES IMP. & EXP. CORP. CHENGDU BRANCH

Add: 210, Xi Yu Long Street, Chengdu, China Tel: 662213 662195
Fax: 664166 Tlx: 600094 CDTIE CN Cable: 2130

Yarn and fabrics: All-cotton yarn; all-cotton grey fabrics, all-cotton printed fabrics, all-cotton bleached fabrics; T/C dyed fabrics; T/C yarn; T/C grey fabrics; T/C bleached cloth; T/C printed cloth; ramie/cotton blended yarn, ramie/cotton blended fabrics, pure ramie yarn, pure ramie fabric; pure viscose rayon yarn, pure viscose rayon grey fabrics.

Cotton manufactured goods: Table napkins, towels, handkerchiefs, bed-sheets, bedspreads, pillow covers, pillow-cases and bedding articles.

Knitwear: Knitted singlets and pants, flannel sweaters and pants, all-cotton sportswear, various kinds of knitted hosiery.

Threads and braids: Pure cotton and polyester/cotton thread on cones, pure cotton wide/narrow elastic cords.

Pure silk garments: Pure silk articles, underwear, pajamas, nightgowns, silk handkerchiefs, silk scarfs.

All-cotton garments: Ladies' one-piece dresses, variety of skirts, shirts and blouses, pants, shorts, jackets, quilted jackets, children's suits, play suits, quilt covers.

T/C garments and ramie/cotton blended garments.



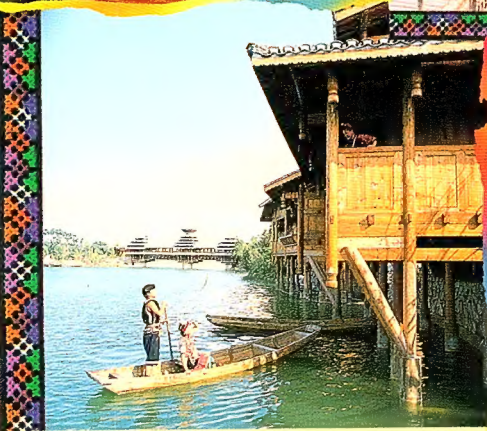
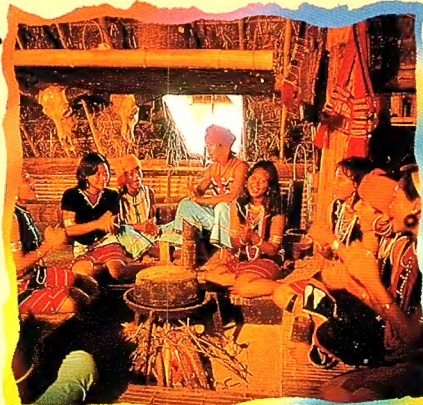
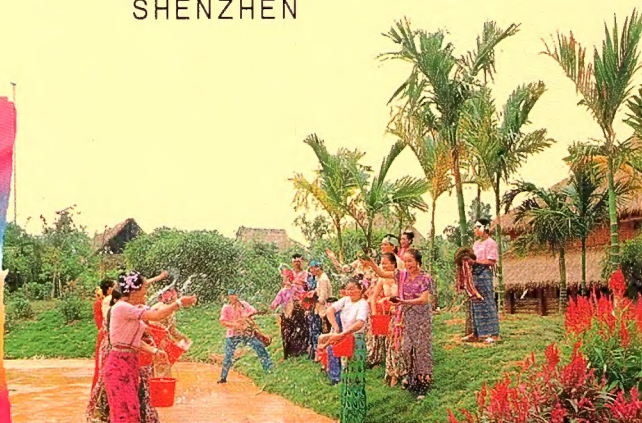
深圳

中國民俗文化村

China Folk Culture Villages

SHENZHEN

With an area of 180,000 square metres, China Folk Culture Villages is adjacent to "Splendid China" Scenic Spot. Built in the Villages are 24 villages of China's minority nationalities who are living in Yunnan, Guizhou, Sichuan, Tibet, Hunan, Xinjiang, Inner Mongolia, etc. as well as more than 20 well-known scenic spots, which are all built on the scale of 1:1. Here you can enjoy the performance of folk song and dance, and folk acrobatics presented by a few hundred minority artists. You will also get some idea of folk arts, and customs and lives of China's various minority nationalities.



- * China Folk Culture Villages consisting of the world's largest number of minority nationalities
- * The world's largest man-made stone forest, banyan, waterfall, cave and the largest laser folk music fountain in the world
- * Appreciating all kinds of folk customs and local conditions
- * Enjoying primitive, graceful song and dance
- * Having a taste of unique flavour of local snacks and delicacies
- * A grand "Folk Arts Parade" held each day
- * Folk festive celebrations held each month



CHINA TRAVEL SERVICE (HONG KONG) LIMITED

(General Agent for the Business of "China Folk Culture Villages" in Hong Kong, Macau, Taiwan as well as Overseas)

CTS House, 78-83 Connaught Road Central, Hong Kong.
Tel.: 853 3888 Licence No.: 350273



SHENZHEN SPLENDID CHINA DEVELOPMENT COMPANY LIMITED

Overseas Chinese Town, Shenzhen Special Economic Zone, China.
Tel.: 771106 770626 770625